

Per

SCREENLAND

★
ICC

May

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Betty
Hutton

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COLUMBIA PICTURES
MAY 20 1948
2

Cornel Wilde ★ ALL-STAR INTERVIEWS ★ Dana Andrews
Robert Mitchum BOB HOPE Jennifer Jones

APR 26 1946

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**No other shampoo leaves your hair
so lustrous, yet so
easy to manage!**



▲ **FOR DATES AT HOME**, Margaret combs her silken, shining hair into demure little-girl curls. "It's fun to fix your hair in any style after a Drene shampoo," she says. Today's improved Drene with Hair Conditioning action leaves your hair far silkier, smoother and easier to manage. Margaret ties her top curls back with a narrow ribbon bow.

MAYTIME can be a gay time when you're a Drene Girl! For, when you Drene your hair, you reveal all its natural beauty ... all its enchanting highlights!

"I use Drene," says glamorous Cover Girl Margaret Finlay, "because the camera demands my hair be radiantly clean." Drene brings out all the natural brilliance ... as much as 33 percent more lustre than any soap or soap shampoo. Since Drene is not a soap shampoo, it never leaves any dulling film on hair, as all soaps do. And

Drene completely removes unsightly dandruff the very first time you use it.

Under studio lights, Margaret is the picture of Spring with her gleaming hair swept up into large curls. Try this hair style at home or ask your beauty shop to do it. You'll marvel at the way Drene with Hair Conditioning action leaves your hair so beautifully behaved. So insist on Drene Shampoo with Hair Conditioning action. No other shampoo leaves your hair so lustrous, yet so easy to manage.



Drene
**Shampoo with
Hair Conditioning Action**

"Loafer! Miser! Tightwad!"



CUPID: Loafer, huh? And who was it just now helped you catch the bride's bouquet? And who—

BRIDESMAID: *Bouquet*, hah! Listen, Cupid, I've caught enough brides' bouquets to start a florist shop! I want to catch a man!

CUPID: You'd never know it the way you go around glooming at people! Don't you know what a sparkling smile can do for a girl... and to a man?

BRIDESMAID: Sure... but who's got the sparkling smile? Me? Nuh-uh! I brush my teeth, but... well, dull, dingy...

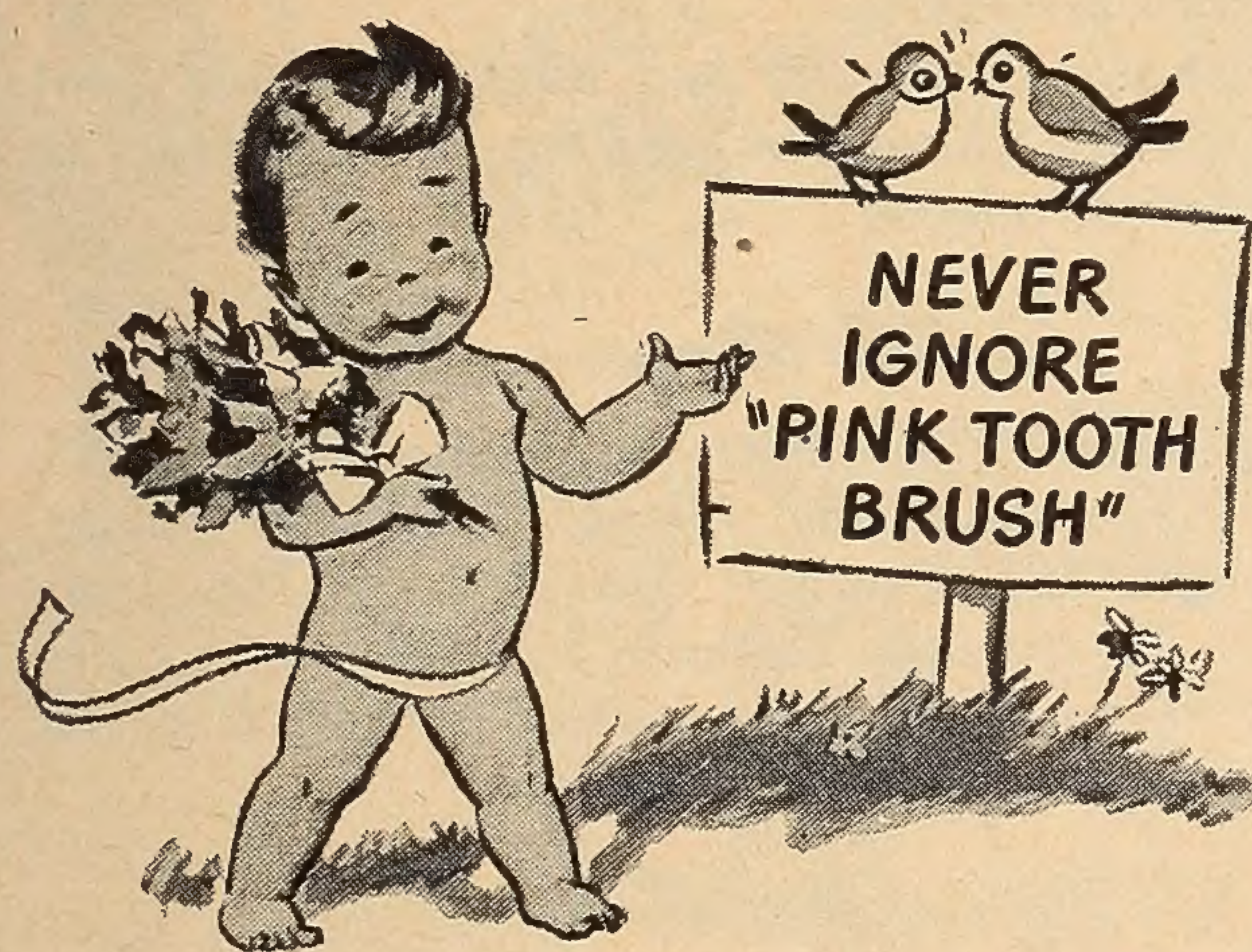
CUPID: Oh? And "pink" on your tooth brush, too?

BRIDESMAID: Only since last week.

CUPID: Well, didn't the dentist—

BRIDESMAID: What dentist?

CUPID: *What* dentist? Listen, you sweet little idiot, don't you know that "pink" is a warning to *see your dentist right away*? He may find your gums are being robbed of exercise by today's soft foods. And he may suggest "the helpful stimulation of Ipana and massage."



BRIDESMAID: ...so then the cute little rabbit went lipperty-lip down the road, and—look, Little One, what's all that got to do with my smile?

CUPID: In a word: Plenty! A sparkling smile depends largely on firm, healthy gums. And Ipana not only cleans teeth. It's specially designed, with massage, to help your gums. Massage a little extra Ipana on your gums when you brush your teeth and you'll help yourself to healthier gums and sounder teeth. And a smile full of sparkle! Start today, Sugar!



For the Smile of Beauty

IPANA AND MASSAGE

METRO-GOLDWYN-MAYER'S LION'S ROAR

Published in
this space
every month



The greatest
star of the
screen!

We're off on our tandem in a whirl of delight! We've just seen M-G-M's high-spirited new musical hit. "Two Sisters From Boston", and—oh, those sisters!

★ ★ ★ ★

It's a youthful, exuberant romance of New York at the turn of the century—those flamboyant days when it was definitely naughty for a young lady to show her limbs—no matter how attractive!



Kathryn Grayson and June Allyson are thoroughly delightful as the two capricious Back-Bay sisters who venture from their quiet, cultured world into the hurly-burly world they're curious about. And we do mean hurly-burly!

★ ★ ★ ★

Jimmy Durante shouts delirious ditties in a Bowery beer hall.

★ ★ ★ ★

The great metropolitan Opera tenor, Lauritz Melchior, throws his magnificent voice into the finest songs.

★ ★ ★ ★

Peter Lawford figures in it, too. He meets one sister, falls in love, meets the other sister, falls in love, and—well, it's a story as flip and flirtatious as a bustle.

★ ★ ★ ★

And the songs! Tunesmiths Sammy Fain and Ralph Freed have spiced some swell new melodies with a trace of nostalgia that suits our taste to perfection. And everybody sings!

★ ★ ★ ★

Produced by Joe Pasternak (the "Anchors Aweigh" man), expertly directed by Henry Koster, filmed from the original screen play by Myles Connolly, with additional dialogue by James O'Hanlon and Harry Crane—"Two Sisters from Boston" definitely belongs in the M-G-M family of hits!

★ ★ ★ ★

Do you gather we've gone and fallen for "Two Sisters From Boston"? In the immortal words of our friend Schnozzola: "Ha-cha-cha-cha!"

—Leo



SCREENLAND

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Cover Portrait of BETTY HUTTON, next starring in Paramount's "Cross My Heart." Color photo by A. L. Whitey Schafer

MAY, 1946

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MEMBER AUDIT BUREAU OF CIRCULATIONS

SCREENLAND

M-G-M
PRESENTS
A LOVE-STORY WITH MUSIC
**TWO
SISTERS**
from
BOSTON



KATHRYN
GRAYSON
THE SIZZLING SONGSTRESS!



JUNE
ALLYSON
THE BOSTON BEAUTY!

M-G-M's marvelous musical
entertainment... romance,
songs, heart-throbs, fun!



JIMMY
DURANTE
THE BIG SCHNOZZLE!



Lauritz
MELCHIOR
THE GOLDEN VOICE!



PETER
LAWFORD
THE HANDSOME LOVER!

"IT'S
SO TERRIFIC -
WORDS
FAIL ME!
I YAM
SPEECHLESS!
BUT FOLKS...
HA-CHA-CHA-
CHA!"



A HENRY KOSTER PRODUCTION • Original Screen Play by MYLES CONNOLLY
Additional Dialogue by JAMES O'HANLON and HARRY CRANE
Directed by HENRY KOSTER • Produced by JOE PASTERNAK
A METRO-GOLDWYN-MAYER PICTURE



THERE are women all around you who consider Tampax so logically "right" that they believe you *must* come to it in time. Tampax, you know, is modern monthly sanitary protection. It is an internal absorbent of conforming shape and when it is in place you are unaware of its presence. No belt with Tampax! No pins! No external pad!

Tampax is made of long-fiber surgical cotton compressed in applicators and perfected by a doctor for this special monthly use by women. Because it is used internally, no odor can form with Tampax. There can be no chafing. You have no bulk to hamper you or show an outline under dresses.

Tampax is comfortable and it makes you feel dainty and free—quite different from your experience with external sanitary protection. Sold at drug stores and notion counters in 3 absorbencies—Regular, Super, Junior—to suit varying needs. A whole month's supply will go into your purse. *No troublesome disposal problem.* Tampax Incorporated, Palmer, Mass.

3 absorbencies { **REGULAR**
SUPER
JUNIOR

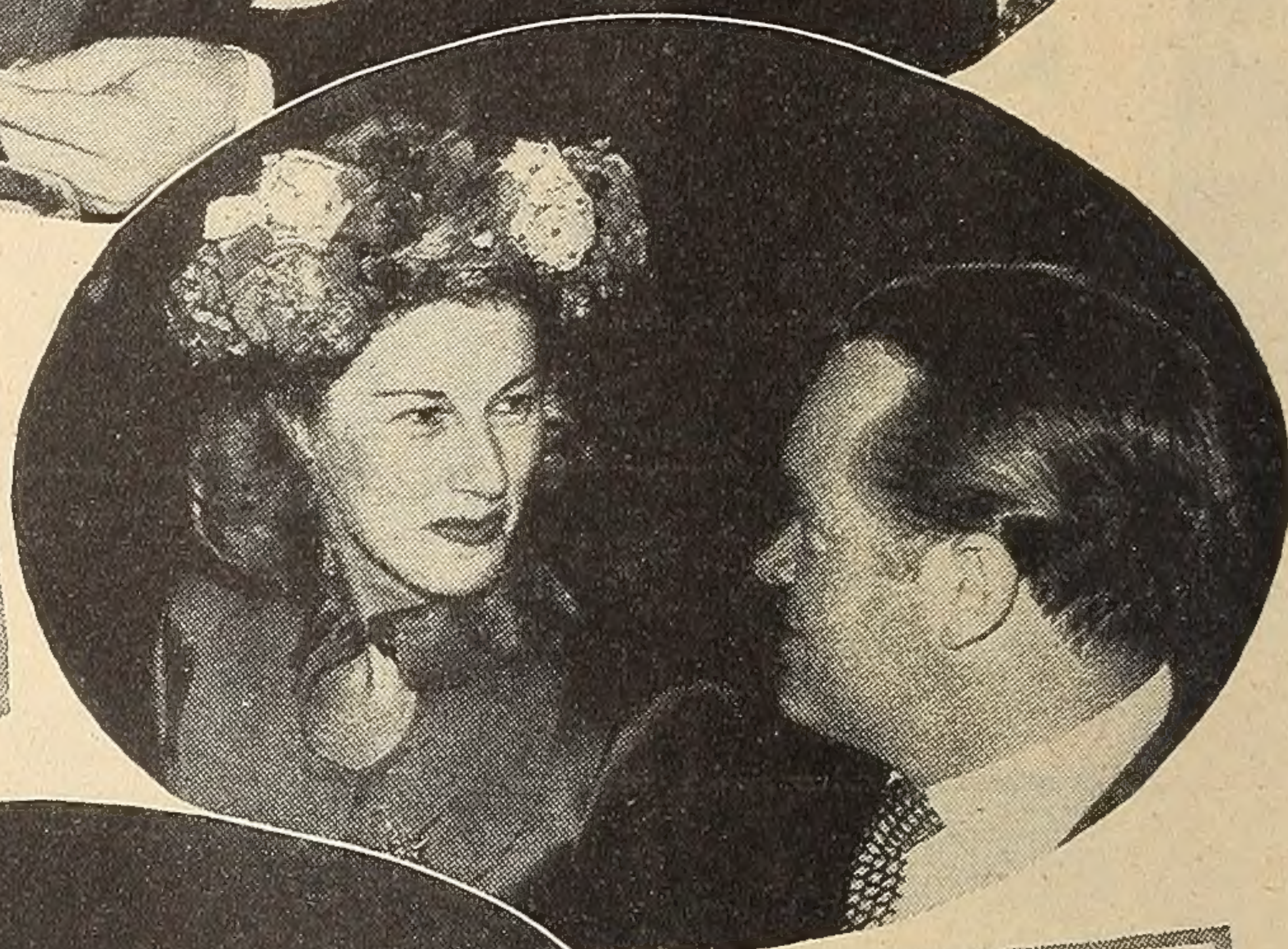


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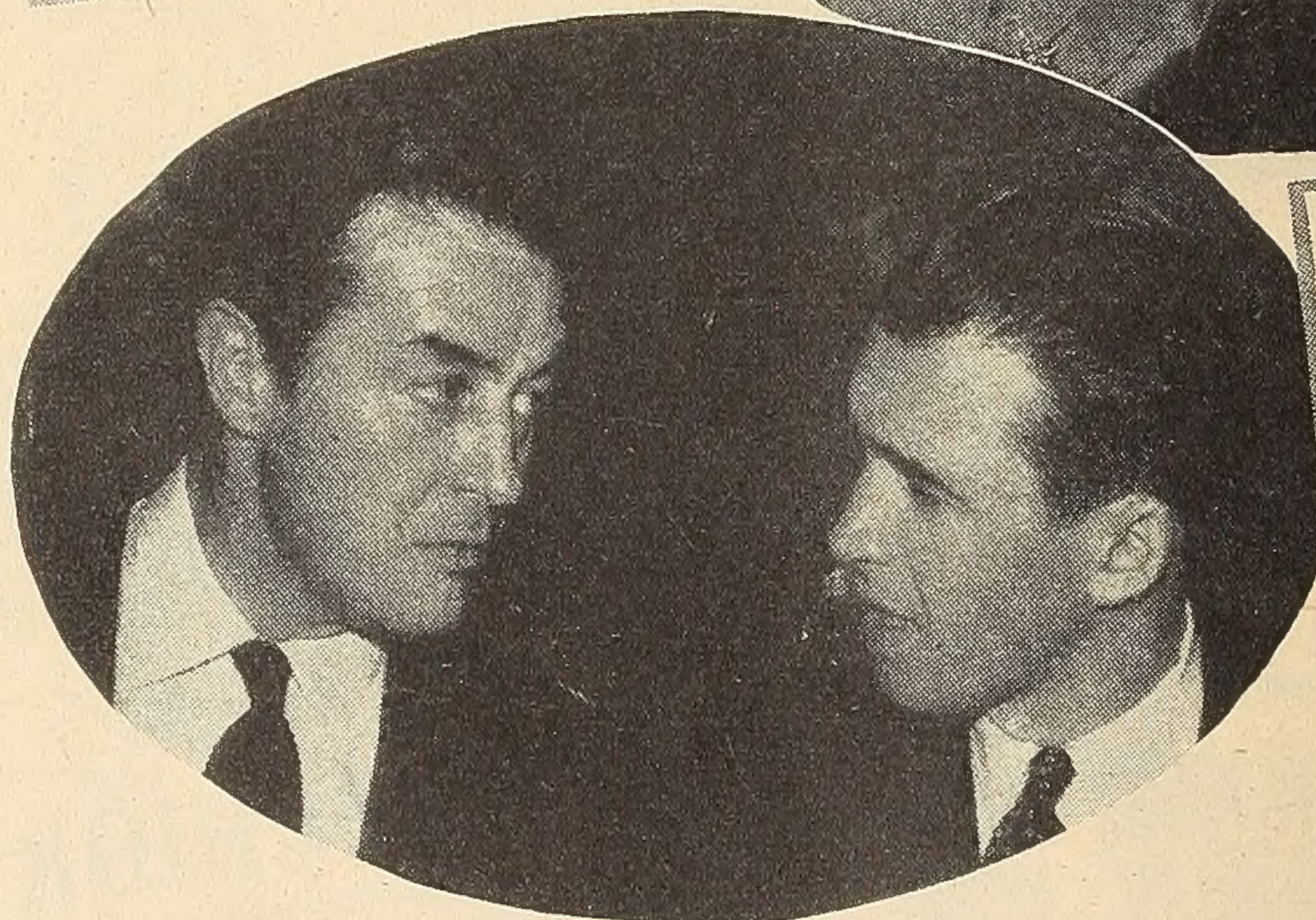
Hot from Hollywood



Jack Albin was on the spot when the three film notables, Bob Hope, Ray Milland and Jimmy Stewart, got together at a popular night club. Interest seems to be centered on the food Ray is gleefully eating.



Above, Mrs. Ray Milland and Bob Hope exchange greetings while at left Ray talks it over with Jimmy Stewart who's soon to star in Liberty Films' "It's a Wonderful Life," and scheduled for Robert Riskin's "The Magic City," for RKO release.



BOY, OH BOY, you should see the *new* Victor Mature! More than even a date with June Haver, did Vic want that coveted rôle in "My Darling Clementine." So did every other young actor on the 20th Century-Fox lot. But Vic won it and he's so grateful he's practically a hermit. He only attends Hollywood parties on weekends. He works out daily, is in bed every night at nine studying his script. Wisely he realizes that from now on there's going to be some pretty stiff competition.

WHAT PRICE publicity! Recently Lady Lawford, mother of young and popular Peter Lawford, stopped by Schwab's Drug Store. She had Pete's pet pooch on leash. "Aren't you Peter Lawford's mother?" exclaimed a fan. "Why, yes, I am," answered Lady Lawford, pleased and pleasant. "I thought so," cried the fan. "I just saw a picture of your son with his dog in SCREENLAND and I recognized that dog immediately!"

WHEN LAURENCE OLIVIER and Vivian Leigh quit Hollywood four years ago, they were in such a hurry they stored their car instead of taking time to sell it. All of which was a lucky break for David Niven, who inherited it when he arrived to play opposite Loretta Young in "The Perfect Marriage." Guess what David does when he has a day off from the studio? He and his wife just drive around and gaze at the amazing display of vegetables and fresh fruits in the public markets.

PAUL HENREID is deserving of his wonderful new Warner Brothers contract that gives him a big boost in pay and the right to make outside pictures. Paul and his Lisl have made a wonderful home for their adopted daughters, little Monica and Mimi. Now Paul intends building an apartment house and will only rent to returning servicemen, children and pets welcome.

ALAN LADD · VERONICA LAKE · WILLIAM BENDIX

CROSS LADD...AND
YOU'VE DOUBLE-CROSSED
YOURSELF!

Fool around Ladd's woman
... and you're a fool! For
Ladd's gun and Ladd's fists
say you can't get away with
that, brother — not in his
territory!



"The

BLUE

DAHLIA"



DORIS DOWLING



FRANK FAYLEN



HOWARD da SILVA

With the three famous finds of
"The Lost Weekend" including
that now-famous 'natch' girl!

A GEORGE MARSHALL Production

with

Howard da Silva

Doris Dowling · Tom Powers · Frank Faylen
Produced by John Houseman · Directed by George Marshall

Written by Raymond Chandler

A Paramount Picture



**He'll Trill
His Sweetest
ON THE
TESTED TWELVE***

For the joy and brightness he brings to your home, a canary needs but little care. Keep him healthy and happy, and he'll reward you with his cheeriest singing. Always feed him French's Bird Seed and Biscuit—a carefully measured, thoroughly tested blend of twelve proven aids to health and song. Millions of singing canaries have made French's "Tested Twelve" the most popular bird diet in America!

***TESTED TWELVE INGREDIENTS—
PROPORTIONED WITH A PURPOSE!**

Canary Seed	Sesame Seed
Red Millet Seed	Poppy Seed
Yellow Millet Seed	Corn Syrup
Rape Seed	Cuttlebone
Soy Bean Grits	Charcoal
Yeast	Wheat Germ



Your guide to
CURRENT FILMS

Selected By

Delight Evans

DRAGONWYCK—20th Century-Fox

Anya Seton's popular novel about a Dutch patroon of early New York makes colorful film fare with the clever stars, Gene Tierney and Vincent Price, in the leading rôles, and with the handsome and talented newcomer, Glenn Langan, competing for romantic acting honors. Perhaps you will find some of your favorite incidents deleted in the picture, but you'll be pleased with the final result. Romance is stressed rather than politics and the struggle of the tenant farmers to free themselves from usurious treatment. Performances by Vivienne Osborne and Connie Marshall are fine, but Vincent Price's final frenzied scene tops them all.



DEVOTION—Warners

When you have seen the Brontë sisters in this film, you can readily understand how they were able to write such books as "Wuthering Heights" and "Jane Eyre." Their lives in a vicarage on the Yorkshire moors were touched by like experiences. Charlotte's avid curiosity about life, Emily's quick understanding of people vie for importance, and you'll enjoy both characterizations by Olivia DeHavilland and Ida Lupino respectively. Their exuberant ambitions overwhelm their brother, an unsuccessful artist who becomes a cynical drunkard. Paul Henreid makes an appealing curate, entirely worthy of both girls' affections.



THE VIRGINIAN—Paramount

Owen Wister's classic Old West yarn, first filmed in 1923 and again in 1929, makes another appearance, bigger and better than ever in Technicolor with Joel McCrea as the hero from Virginia, Sonny Tufts his easy-going friend who joined the cattle rustlers, Barbara Britton the sweet young schoolteacher from Vermont, and Brian Donley the notorious villain. Yes, it's easily the best movie of the year to please those audiences who have been clamoring for a realistic Western, colorful, exciting, and romantic. Each character is carefully etched by the cast, but it's Sonny Tufts who'll win fans for his appealing performance.



YOUNG WIDOW—United Artists Release

A favorite pin-up girl goes into action! After five years of seeing Jane Russell in magazine photos, you'll find she has the same alluring qualities on the screen in this Hunt Stromberg production—plus a nice quiet talent for drama. Yes, she's a refreshing "new" personality—one we'd like to see again in a picture which doesn't carry a stigma of untimeliness. Jane plays a war widow who finds it hard to readjust her life. Louis Hayward, as an aviator, does a nice job of winning her affections. Penny Singleton, who shares her apartment, and Kent Taylor, her ex-boss, are friends who help her back to normalcy. Marie Wilson scores as a dizzy dame.



THE MADONNA'S SECRET—Republic

The moody emotions of a French portrait painter play an important part in motivating this murder mystery, and at the same time lend a sinister effect to the film. Francis Lederer as the pivotal character who brings a taint of murder with him to New York, turns from gloomy to cheery moods with just the right touch of restraint. Ann Rutherford, lovely in the romantic lead, brings the plot to a climax just in time to save her own life, and Edward Ashley is debonair as the drama critic whose excellent memory of faces stirs up the painter's dark past. Gail Patrick adds sophistication as a divorcee interested in art for the artist's sake.



Strange woman...

The lonely one... she kept her shadowed secret as long as she dared!



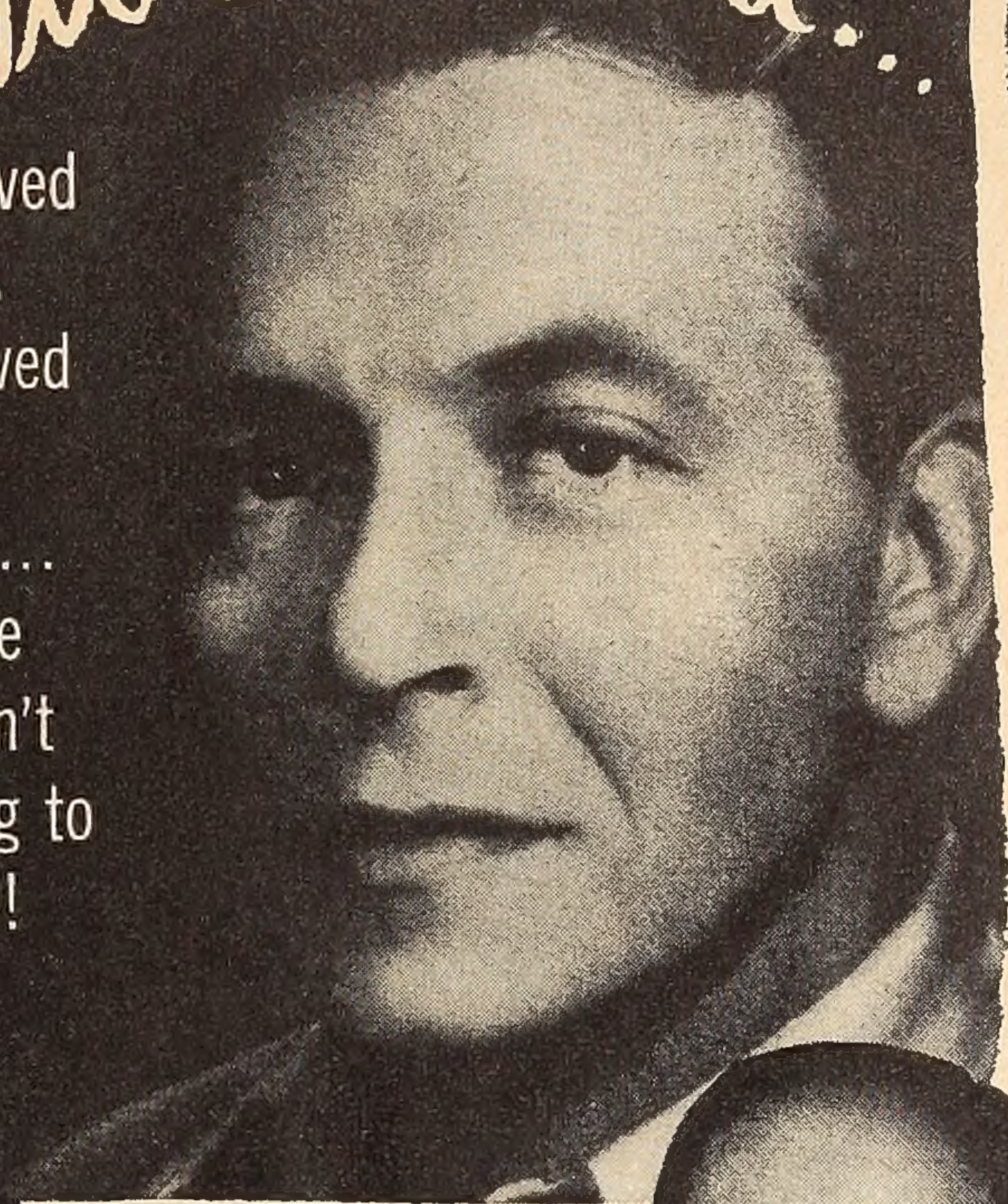
THE SISTER...

In her heart, a dangerous yearning for a desperate love!



Strange sweetheart...

He loved her... he loved her sister... but he couldn't belong to either!



THE "FRIEND"...

They couldn't fool him — they couldn't trust him!



FOUR UNFORGETTABLE DRAMATIC STARS IN THE DRAMA YOU'LL REMEMBER THEM FOR!

IDA LUPINO • PAUL HENREID
OLIVIA DE HAVILLAND • SYDNEY GREENSTREET

IN THE NEW
WARNER
TRIUMPH...

DEVOTION

PICTURE
OF THE
MONTH!
REDBOOK
MAGAZINE

WITH NANCY COLEMAN • ARTHUR KENNEDY • DAME MAY WHITTY • VICTOR FRANZEN
DIRECTED BY CURTIS BERNHARDT

Screen Play by KEITH WINTER • Original Story by THEODORE REEVES
Music by ERICH WOLFGANG KORNGOLD

HONEYMOON

Loveliness

CAN BE YOURS
TONIGHT



You—at your peak of
charm. *You* in his
arms! *You* with petal-soft
skin—so excitingly fragrant—
a vision of loveliness to win
romance... and hold it.
Never, never lose
this magic!



Tonight—every night—
revel in a sea of billowing,
fragrant foam that *floats* fatigue
away as it caresses your skin. Step
forth aglow—alive—with the fresh-
ness of a dew-drenched flower.

Five floral scents (25 luxurious
baths) in every package.



A Dainty Gift for
Mothers' Day

FORMING BATH
SACHET

ROBERT H. CLARK COMPANY
Beverly Hills • California



THE BLUE DAHLIA—Paramount

A rôle neatly tailored for Alan Ladd in this film is that of the returned veteran who finds his unfaithful wife playing around in fast company and embroiled romantically with the owner of the Blue Dahlia night club. And thus the stage is set for murder, involving characters mentioned plus two of Alan's side-kicks, Hugh Beaumont as a former lawyer, and William Bendix, who suffers mental blackouts. Then Veronica Lake, as the wife of the night club owner, steps in to help clear Alan of murder. While her help just leads to more confused clues, her appearance adds that romantic touch you were just beginning to miss. Doris Dowling makes a beautiful murder victim and plays her few scenes to the hilt.



MADONNA OF SEVEN MOONS—Universal

After the excellent films that have been coming to us from England, this Gainsborough production disappoints. It has an intriguing plot, but the script from Margery Lawrence's novel becomes slightly confusing. Phyllis Calvert plays the beautiful madonna, a schizophrenic who is the epitome of respectability in her life as the wife of a wealthy Italian, and the height of sordidness as the object of a Florence thief's affection. Patricia Roc, who is slated to make her next picture in Hollywood, plays with exhilarating gaiety the madonna's daughter who goes in search of her lost mother. Stewart Grainger, as the leader of the underworld activity, injects a dashing, daring quality to his romancing.



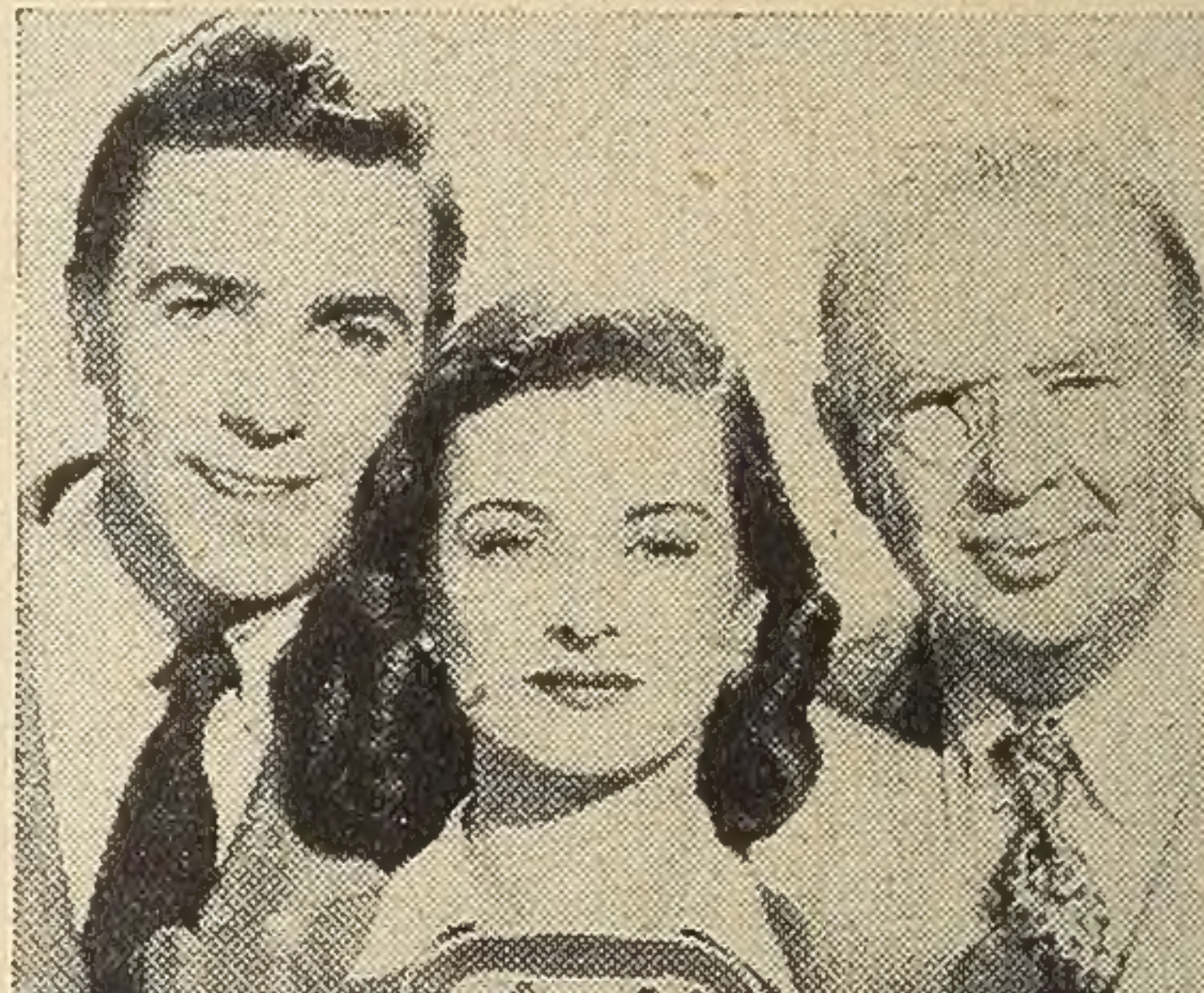
IT HAPPENED AT THE INN—MGM Release

Whether you understand French or not you'll enjoy this colorful picture of a provincial family—the Goupis—in this first post-war film produced in France. Well-written English titles will tell you the story of stolen loot, murder of the innkeeper's shrewish wife nicknamed *Ten Drops*, *Pinchpenny's* unwarranted imprisonment of his son, *Monsieur*, who comes from Paris, and interwoven through the entire plot, the mystery of the family treasure secretly hidden by Great Grandfather (*The Emperor*). Outstanding in the cast is Le Vigan who plays the volatile *Tonkin*, Blanchette Brunoy, the pretty *Primrose*, and Germaine Kerjean who is cast as *Ten Drops*.



SENTIMENTAL JOURNEY—20th Century-Fox

Tops in emotionalism is this film based on Nelia Gardner White's story, with a tear in almost every reel. And who doesn't enjoy a good cry now and then? The story is geared to allow the utmost sentiment, dealing with a beautiful stage star with a heart ailment, her producer-husband, and the orphan whom she adopts to help him over his loneliness after she dies. Maureen O'Hara more than adequately fills the bill in the feminine lead, but the script cuts her scenes short. John Payne, cast as her husband, does an impressive job, too, but it's little Connie Marshall as the adopted child who practically puts the picture in her pocket. William Bendix scores with laugh lines whenever the camera can take time for him.



COLONEL EFFINGHAM'S RAID—20th Century.

The quiet, peaceful and placid atmosphere of Georgia is captured in this film based on Berry Fleming's popular novel, with Charles Coburn as the leading light in the title rôle, and Joan Bennett and William Eythe backing him up in the romantic department. But for the most part the accent is on the characterization of the crusty, regimented old Army colonel, retired, and there is little action until his civic pride involves him in a fight with politicians over tearing down the city hall. That is when William Eythe, as a newspaper reporter, takes over, settles the argument in an off-hand fashion, woos Joan Bennett, his fellow-worker with the trim ankles, before he marches resolutely off to win the war.



PARDON MY PAST—Columbia

A fast-paced farce with a dual rôle for Fred MacMurray is a sure-cure for a lowdown spirit. Delightful confusion ensues when Fred, discharged from the Army, is picked up by a bookie for a debt his identical twin owes. Situations become more involved—and funnier—when he sets out to clear up the mystery and appears at his twin's home—complete with a pretty cousin who keeps house (Marguerite Chapman), an unappreciated grandfather (Harry Davenport), an estranged wife (Rita Johnson), and a crooked uncle (Douglass Dumbrille) who is doing his best to put everyone in the poor house. William Demarest plays for laughs and Akim Tamiroff interests as menace.

There NEVER was a woman like *Gilda*!



"I was true to one man once . . .
and look what happened . . ."

COLUMBIA PICTURES presents

Rita HAYWORTH

as

Gilda

with

Glenn FORD

GEORGE MACREADY • JOSEPH CALLEIA

Screenplay by Marion Parsonnet

Produced by

Directed by

VIRGINIA VAN UPP • CHARLES VIDOR

Great as is her powerful dramatic portrayal—great, too,
is this dancing Hayworth—singing "Put the Blame on Mame"!

SCREENLAND

ENCHANT THEM WITH PERFUME



1

1 A deep rich perfume would fit this exotic Lana! You'll see her in "The Postman Always Rings Twice."



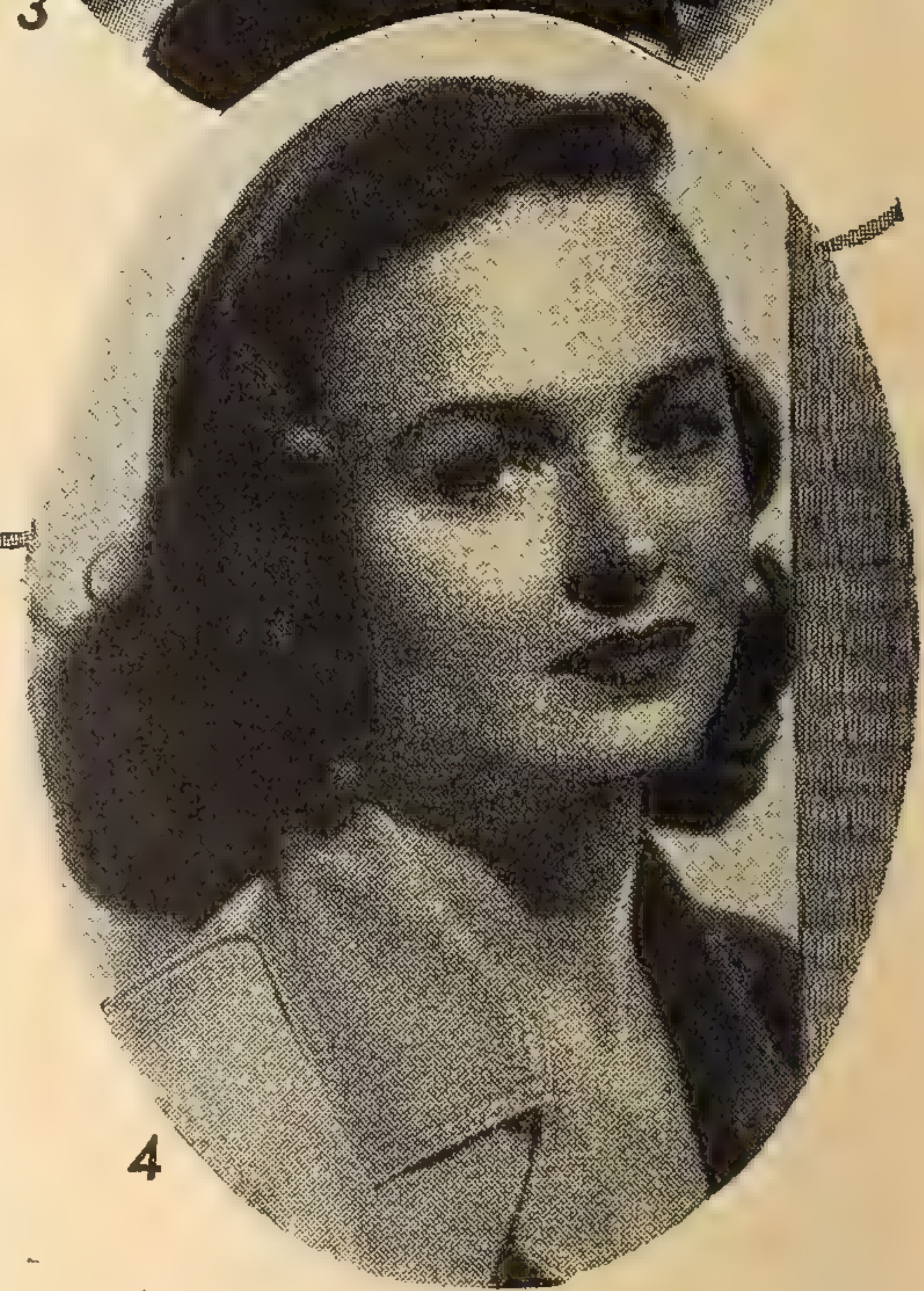
2

2 Your singing star, Judy Garland, is coming soon in "Till the Clouds Roll By."



3

3 Ann Sothorn, Metro-Goldwyn-Mayer player of "Up Goes Maisie," is full of a new kind of impish glamor.



4

4 Donna Reed is symbolic of those fresh, youthful floral perfumes. Here she is as she appeared in "They Were Expendable." She plays next in "Faithful in My Fashion."

By Josephine Felts

There are seven orders of perfume. Have you found your Perfume-Love? If not, here are some helpful hints

WHAT KIND of perfume are you? You didn't know you were one? Don't be silly. Of course you are. There is a wonderful perfume—a whole group of them, in fact—that means "you." A little fragrant research will lead you to that one scent which will combine with the chemistry of your own fresh, clean skin, and make people love to be near you.

Hollywood's young smart set have a new system for choosing their perfumes, we are told. They pick their favorite, a floral, a woody scent or a rich oriental, use it regularly as part of their makeup. Then for special occasions or to be different, they have one or two other fragrances from the same group of perfumes, which they use. This is a tantalizing and delightful way to use perfume, one we suggest that you consider.

But you are a little confused, you say, there are so many different names. Well, we wouldn't wonder. It is true. There are so many exciting fragrances available in

the stores these days, done up in so many exciting packages, that even the most expert noses and the most knowing eyes get a little mixed up. Which shall you choose?

Right here is the problem with which we propose to help you. Most stores will let you try a drop of the scent which has caught your fancy, on the back of your hand. Be sure you try only one fragrance at a time and wait a minute or two for it to combine with your skin before you test it. Then *trust yourself*. Do you like it? Lots? You aren't quite sure? If you aren't sure, wait. Try a different type.

When you have found the right perfume it is a little as if you've found your right guy. You know. You're sure. However, take heart, finding the right perfume is far easier than finding the right man. Here are some basic facts about perfume it will help you to know.

Experts recognize about seven main groups of fragrances, the most important of which is the floral one. Here come all the

flower odors and floral bouquets which of course mean floral mixtures. They don't all have flower names—but all smell gaily of gardens.

This is today's most popular group, and if you find your perfume-love here you are in luck. You have a lovely range of selection for your second and third choices. If it is sweet pea that is first with you, perhaps a floral bouquet will come second and a gardenia third. You may feel as we do that florals are, in the main, daytime scents. More than the rest of them, gardenia is
(Please turn to page 23)

Greatest Frontier Saga *SINCE "CIMARRON"!*

The screen tells it for the first time . . . a town
outside the law . . . and all the notorious
badmen who fought to keep it there.

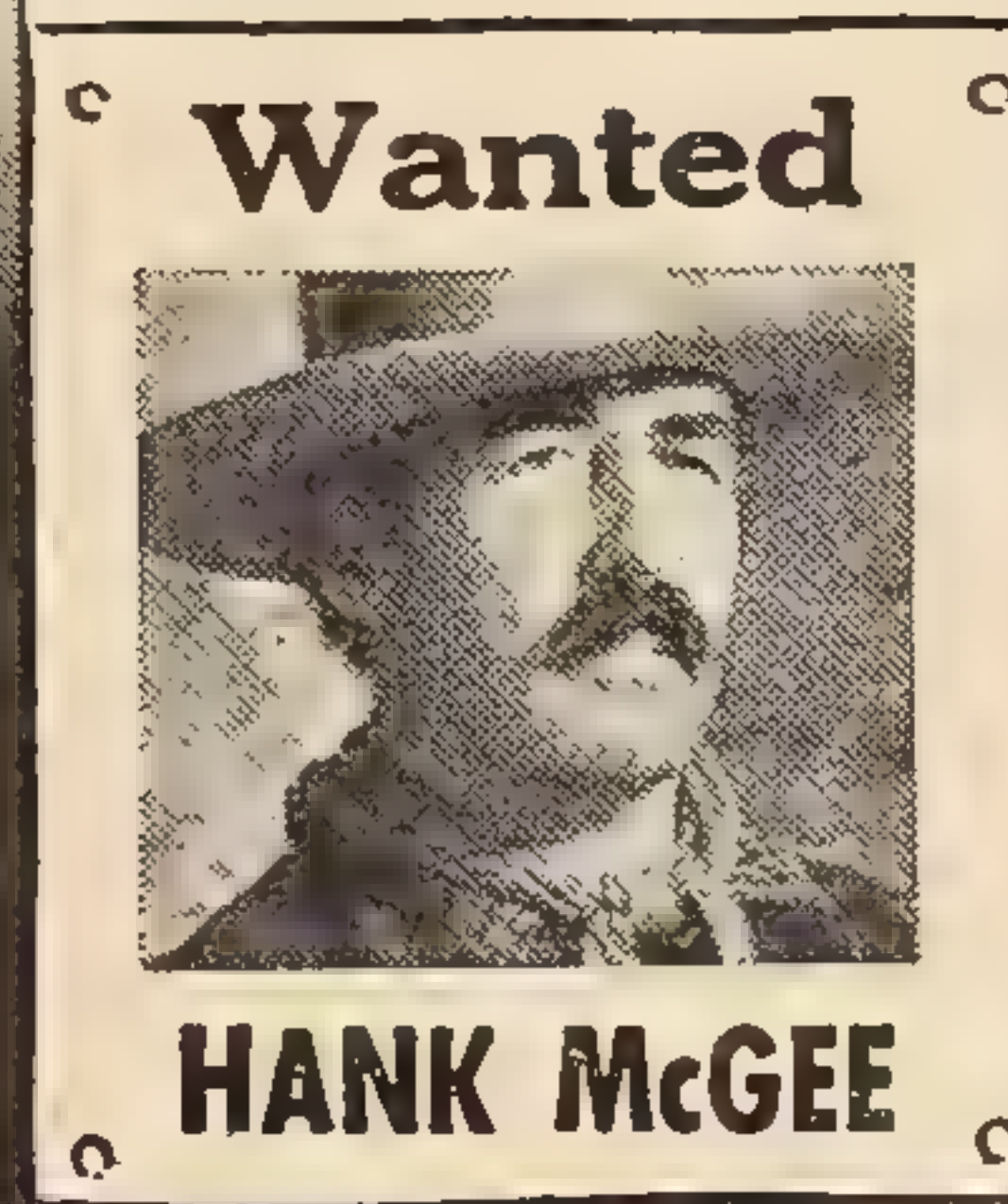
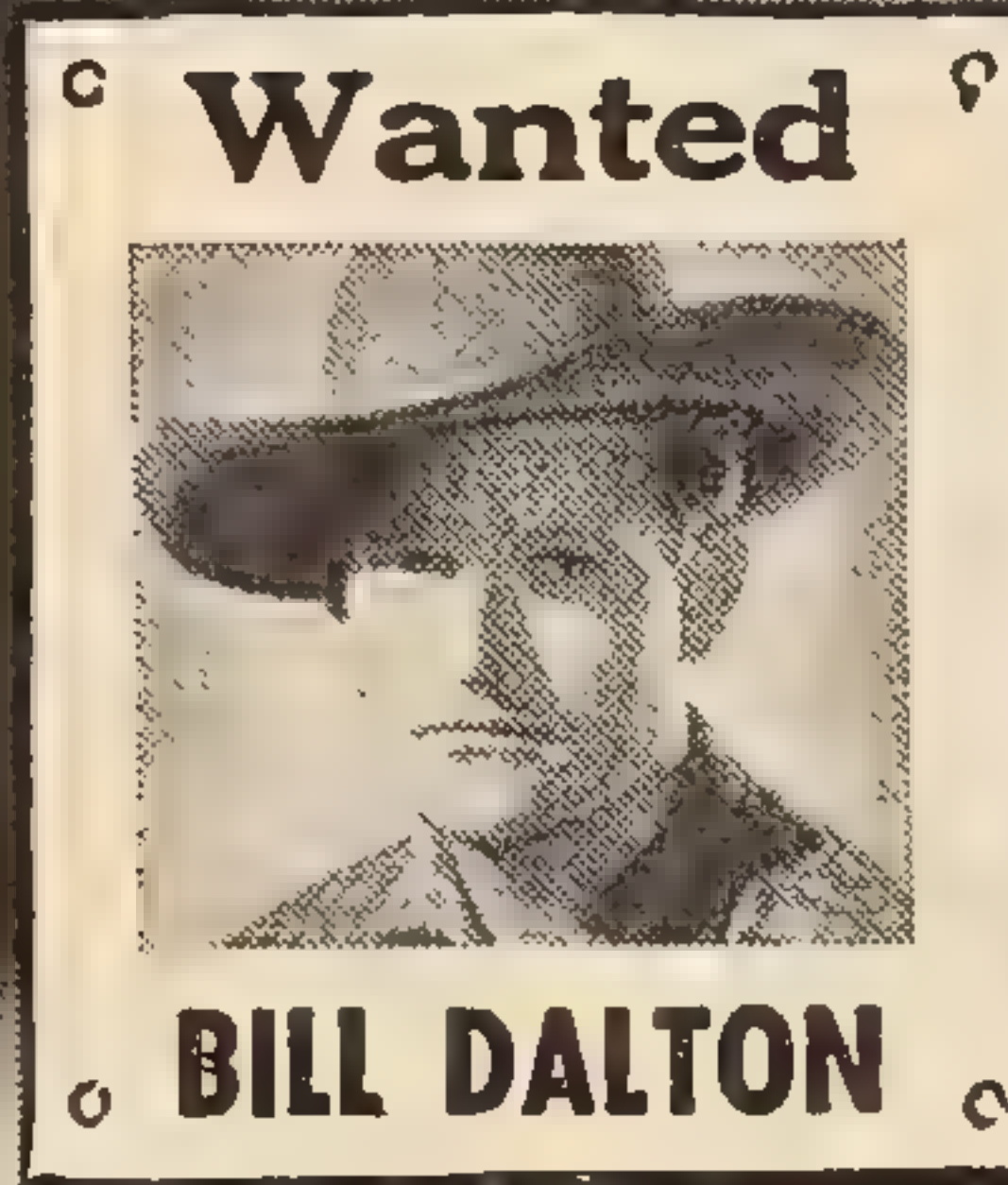
BADMAN'S TERRITORY

Starring

RANDOLPH SCOTT
ANN RICHARDS
GEORGE 'Gabby' HAYES

Produced by NAT HOLT • Directed by TIM WHELAN
Original Screen Play by JACK NATTEFORD and LUCI WARD

An RKO RADIO PICTURE



See them ALL
...IN ACTION
...IN ONE PICTURE!



Blue Swan

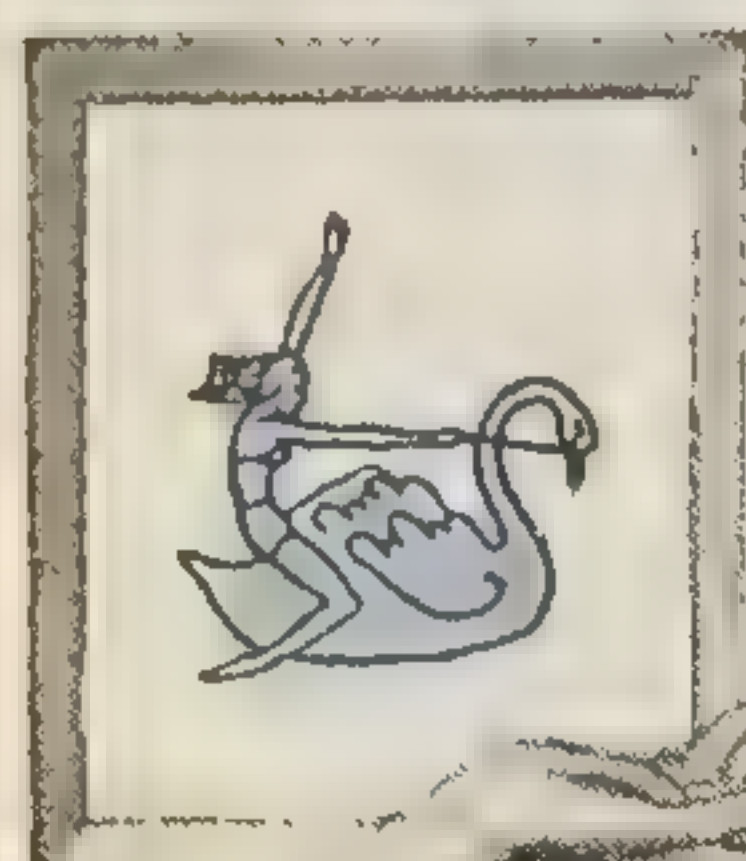
QUIZ



WHAT'S THIS?

(see answer at bottom)

WHAT'S THIS?



THE TRADEMARK THAT MEANS THE FINEST IN UNDIES!

No need to guess... look for the famous Blue Swan Undies... in whispery soft fabrics cleverly styled to fit and flatter.



Blue Swan Mills

A DIVISION OF THE MCKAY PRODUCTS CORP.
EMPIRE STATE BLDG. NEW YORK

ANSWER: THIS IS A BIRDSEYE VIEW OF A MEXICAN RIDING A BICYCLE!

PAULETTE GODDARD



TYRONE POWER



LIZABETH SCOTT



PRODUCER PASTERNAK



Fans' Forum



Swap Your Opinions!

There's nothing like a lively, constructive argument to add zest to life. Exchange your ideas about pictures and stars with your fellow SCREENLAND readers. Movie producers are interested, too, in what you have to say. So write a letter about it to Fans' Forum. Monthly awards for the best letters published: \$10.00, \$5.00 and five \$1.00 prizes. Closing date is the 25th of the month.

Please address Fans' Forum, SCREENLAND, 37 W. 57th St., New York 19, N. Y.

FIRST PRIZE WINNER

\$10.00

As a means to a better world in which the children of today are the teachers and citizens of tomorrow, can we not eradicate from the screen the powerful influence of bad pictures which depict the cheap sordid and criminal side of life far too much and glorify the villain in a rôle that he doesn't merit?

We need more pictures like "The Bells Of St. Mary's" and "Going My Way." I have yet to meet a single person who has not been amazingly impressed by such pictures. Thus, as far as the commercial enterprise is concerned, crime does not pay even in pictures! So why cater to the baser instincts?

Let's bring out some of the fine old classics and decent bedtime stories for the children of today. I never enter a moving picture house that I do not note more than half the audience is composed of children of all ages whose minds are receptive to evil as well as to good. Is it any wonder that those whose homes are not fit to be called homes, and whose minds have not been adjusted to judge the difference between good and evil, become engendered with the ideas so vividly portrayed in such pictures as "The Voice Of The Whistler" for instance?

This is a matter of such vital importance that every individual who is interested in the future of his country should do some-

thing about it, even the actors and actresses themselves. Every public official, every clergyman, every woman's club in the nation—it is that important!

MRS. A. F. WORRALL, Brooklyn, N. Y.

SECOND PRIZE WINNER

\$5.00

To say that I was surprised to read Cecil Hagen's letter in Fans' Forum is putting it mildly, for I never expected a letter of that type ever to reach print.

In the first place, too many Western fans have come to expect the familiar "brush off" at the mere mention of being a Western fan. Only what they call "Westerns" today is largely a matter of opinion. In my opinion the Westerns we're obliged to see these days are only glamorized musical comedies. Instead of a good plot, or a story with some sense to it, we watch and squirm while Dale Evans wins Roy Rogers over to her side, or while imported actors pretend to be real, sure-enough bad men. Even Bill Boyd decided to try his hand at something else, so where is Hopalong Cassidy today? We can't imagine anyone else as our beloved Hoppy.

I agree with Cecil Hagen of Houston, Texas, with the exception of one thing. Westerns aren't slipping. They have slipped a long time ago. Why doesn't Hollywood get wise to itself? Try filming a good, sensible Western story sometime instead of a mushy "will it get by the censor?" best seller.

Since it's the purpose of Fans' Forum to enable fans to voice their own private opinions, I'll stick my neck out further by saying that, to my way of thinking, what Hollywood needs most is some new writers. It seems the present-day writers lack originality. A picture must start with the beautiful girl in the run-away stagecoach, or the ranch has to be saved from the bad men holding the note due on such and such a date, and will the hero get there in time? Well, of course he will! He can't miss! You know the answer even before you go to see the picture.

Hollywood thrives on ideas, even buys them. Well, here's one for free. Why not start a search for some new writers who can produce a story with original ideas, less

What a TREASURE they're after!



GROUCHO
The Look!
HARPO
The Ogle!
CHICO
The Leer!

The Marx Bros.

"A NIGHT IN CASABLANCA"

THEIR 1946 HOWL-RAISER

with

CHARLES DRAKE • LOIS COLLIER

LISETTE VERA • SIG RUMAN • DAN SEYMOUR • LEWIS RUSSELL

DIRECTED BY ARCHIE MAYO • Released thru United Artists

A DAVID L. LOEW PRODUCTION





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Enjoys every day—
Convenience and freedom
Are hers—the Meds way!**

Be active as you please *when* you please! Meds internal protection liberates you from the pin-and-belt nuisance; from odor and chafing; from revealing ridges. And Meds' exclusive "Safety-Well" gives you the free-and-easy confidence of extra-protection!

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Meds only 25¢
FOR 10 IN APPLICATORS



Note special design of Meds applicators. Firm, smooth, easy to use, completely disposable.

glamor, and more glory for the old West we'd like to see come to life before us on the screen? Yes, it would be a relief to see a real good horse-opera once more.

ELIZABETH DRAKE, New Albany, Ind.

**FIVE PRIZE WINNERS
\$1.00 Each**

It is my opinion that SCREENLAND's article, "This Is What I Believe," by Paulette Goddard, is a step in the right direction, in contrast to the usual articles eulogizing fair favorite's blonde tresses and shapely limbs.

Miss Goddard provided some very meaty reading, although I admit that at first glance I was dubious. Most of us believe that the duties of a beautiful and versatile actress consist of looking extremely chic, mouthing lines before a camera, and keeping their intelligence and personal ideals well hidden behind their makeup. This article, however, had a ring of truth and sincerity, obviously because the authoress does believe what she wrote and, what is more, her beliefs conform with those of many of us who have not a nation-wide influence.

Thank you, Miss Goddard, for a very fine article. Hollywood's great individual and collective effort to the war and ensuing peace have proven that the actors and actresses of today are a nucleus of clear-thinking people, with constructive ideas and opinions to benefit us all. Let's have more of it!

MRS. F. H. SAWCHUK, Toronto, Canada

I have just recently finished reading Shellabarger's "Captain From Castile." To date I haven't heard any talk about making this fine book into a movie, but as I read it I could just visualize a tasty cinematic recipe to serve as a dessert to the adventure-loving public.

Take an eyeful of Tyrone Power or Robert Taylor (as *Pedro de Vargas*), mix together with an eyeful of Linda Darnell (as *Catana Perez*). Add a dash of Cesar Romero and Arturo de Cordova to it. Mix well and serve hot to the movie-goers.

GRACE ELEANOR PARKER,
Youngstown, Ohio

I have a wild idea to suggest to Hollywood. It may sound a bit odd, but I'm sure it would make a terrific success. You know how well all we kids like to rush down to

the newsstand, buy all the movie magazines, and read such interesting accounts about our ideals. You know how well we like those swell colored pictures and sketches about them. But I think you could do even better. Here it is:

Why not make recordings of the stars' voices so we could buy them, too? Oh, sure, I know you can buy Bing's and Frankie's records at the music store, but what about the stars who don't sing? It wouldn't have to be much, and they wouldn't have to say much. Just some little something like "hello" or "goodbye"—or something. And please make it sound intimate and friendly like the articles we enjoy so much in magazines. Think what every kid in the country wouldn't give if he could take home a small record of his idol's voice and hear it—at home!

I think it would work out with tremendous success. How about it, Hollywood?

MARGARET WALKER, McComb, Miss.

Most of the letters sent in to your magazine are compliments towards movie actors or actresses. My letter is an open letter to Joe Pasternak, who in my opinion deserves the best in praise. He has not only made stars, but made excellent pictures. His musicals are not the usual musicals. I'm speaking of three in particular for which I think he deserves plenty of credit—namely, "Two Girls And A Sailor," "Anchors Aweigh" and "Music For Millions." I guess my main reason for liking Mr. Pasternak is that he gave Gloria De Haven a break in "Two Girls And A Sailor." She has always been my favorite but Metro-Goldwyn-Mayer never really gave her a part in which she could prove her acting ability. But thanks to Mr. Pasternak she got a break. I'd like to say "My hat is off to you, Joe Pasternak. An Academy Award should be given you, not only for outstanding musicals but for making stars of such favorites as June Allyson and Gloria De Haven.

MILDRED BEGLEY, Brooklyn, N. Y.

Hubba, Hubba! Roll out the plush carpet and strike up the band! Trot out the adjectives and let Webster fall where he may! A gorgeous new star has burst across the cinema horizon, and I *do* mean Elizabeth Scott!

She's vivacious, yet sultry, sophisticated, yet naive, with a smile that lingers on—and on. All this, plus acting ability which will



Roy Rogers is properly impressed by the merit badges earned by a Boy Scout at the meeting which made Republic's cowboy star an honorary member of the organization.

Wrapping your heart with happiness...



...tying it tight with love!

Two grand people
... made for each
other and having
such a wonderful
time finding it out...

They get married
for fun... and have
it... for the BEST
of your life!

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RHYS WILLIAMS BOBBY DRISCOLL RICHARD GAINES

Directed by FRANK RYAN Produced by JACK H. SKIRBALL

A JACK H. SKIRBALL-BRUCE MANNING Production Screenplay by Bruce Manning and James Clifden
Based upon "A Genius in the Family" by Hiram Percy Maxim Director of Photography Joseph Valentine

*Through Thick
and Thin...*



No matter whether your hair's soft and baby-fine or heavy and sleek . . . DeLong Bob Pins will be your tried and true friend. Trust them to keep every shining strand neat and note-worthy.



These wonderful Bob Pins with the Stronger Grip cope with the most stubborn hair because they're made of better quality steel that keeps its gripping ways longer.

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Won't Slip Out

Quality Manufacturers for Over 50 Years
BOB PINS HAIR PINS SAFETY PINS
SNAP FASTENERS STRAIGHT PINS
HOOKS & EYES HOOK & EYE TAPES
SANITARY BELTS



Lana Turner arrives in Quitandinha, South America, where she celebrated her twenty-fourth birthday with a big party complete with cake and a carnival staged in her honor.

put her on top and keep her there. That is, of course, provided the powers-that-be give her a chance in other fine pictures like "You Came Along." The very fact that she was not too highly publicized by an overzealous press agent would seem to bode well for her future. For I have noticed that the new stars whose names become by-words, and about whom reams of exaggerated publicity is written, before they appear in a first picture, usually develop into colossal disappointments. There have been too many of these "shooting" stars—and I sincerely hope Lizabeth Scott will not be allowed to fall into that category.

So hats off to you, Lizabeth, for a splendid "first" rôle. This fan—and, I am sure, millions of others—will be scanning the movie magazines eagerly for news about your next picture. Please let it be soon!

DONALD BIERHORST, Shreveport, La.

HONORABLE MENTION

Robert Mitchum—an intriguingly different name with a face and personality to match it. Quizzical eyebrows, guarded eyes, chiseled cheekbones, and a studied air of indifference are his stock in trade. In appearance he is like no other actor—in ability he has proven he can hold his own.

Of all the colorful characters in "The Story of G.I. Joe," *Captain Walker* was the most unforgettable. Mitchum made the rôle magnificent. You sensed the man's intense loathing of war and its indignities which, however, didn't stop him from leading his men relentlessly on. You felt the remoteness that set him apart. You wept unashamedly when he was brought back dead. You left the theater cheering Bob Mitchum. He rated those cheers, if for no other reason than the chillingly realistic way he portrayed a corpse! I personally can't wait to see him again.

LENNICE GUSTAVSON, Graceville, Minn.

Why does a good dramatic movie have to be spoiled by one scene?

The picture I mean is "Mildred Pierce," and the scene the one in which Ann Blyth and Veda Ann Borg are in their dressing room at Jack Carson's night club. Miss Borg talks in that ridiculous accent that is supposedly Brooklyn. It actually ruined the rest of the picture for me. I have never been to Brooklyn but if the people really talk like that, does it have to be made silly? I think that type of scene has been overworked for years. At one time it might have been considered funny, but now it has become disgusting. If writers can't think of original ideas, please, please stop using Brooklyn as a fallback.

What do Brooklynites think of being made spectacles of in high-pitched voices and overacted accents? I would really like to know.

As for me, if I have to look at many more scenes like that, I'll stay home and do my geometry homework.

PATTIE SWAB, Warren, Ohio

Perhaps you don't enjoy the things I do when you go to see a movie, and perhaps you do, but my idea of a good movie is one in which the plot is centered around a brother and sister. Take "State Fair," for instance. The whole picture was built around a brother and sister.

I couldn't help noticing how much Sonja Henie and Van Johnson looked alike in one of the pictures of them in a recent SCREENLAND. Why not star them in brother and sister rôles?

On the humorous side how about Martha Raye and Joe E. Brown as brother and sister? Other suggestions are Tyrone Power and Linda Darnell, Betty Hutton and Danny Kaye, and many others. Please think this over with the thought in mind



***SWORN* TO BRING BACK
TARZAN'S BODY**
For Her Fiendish Jungle Ritual!

See savages with leopard claws
prey on fellow humans!

Meet their beautiful but deadly
priestess, fiend in the flesh!

Thrill to weird and terrifying rites
never before witnessed!

EDGAR RICE BURROUGHS'

"**TARZAN** and the **Leopard Woman**"

STARRING

JOHNNY **WEISSMULLER**

BRENDA **JOYCE**

JOHNNY **SHEFFIELD** with **ACQUANETTA**

Produced by
SOL LESSER

Associate Producer and Director
KURT NEUMANN

Original Story and Screen Play by CARROLL YOUNG
Based Upon the Characters Created by EDGAR RICE BURROUGHS





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Your lips are forever saying things about you! Use Flame-Glo and be sure they speak loveliness and allure. Use the beauty secrets of famous Pin-Up Girls to give yourself new glamour. Flame-Glo keeps lips *alive* with the fire of youth hours longer, thanks to its protective water-repellent film . . . no blurry edges *ever*. For quality every time, choose Flame-Glo!

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Pink Fire . . . The newest and most exciting Flame-Glo shade . . . a deep pink tone.

Dynamic Red . . . Romantic dynamite, for its pink undertone develops into an exquisite shade on the lips, bespeaking love itself.

Raspberry . . . An exciting, fascinating shade especially for Brunettes.

Orchid . . . A soft, pastel tone that is right in fashion today.

Ruby Red . . . The ever-popular deep, fiery red in its most ravishing glory.

Pinwheel Red . . . A true glowing red tone with all the warmth of red blood.



AT ALL TOILET GOODS COUNTERS • MATCHING ROUGE & FACE POWDER

of other great screen hits like "State Fair."

R. M. DELGREGO, Bethesda, Md.

What a really fine actress Gene Tierney has become! I just saw her in "Leave Her to Heaven." She *was* Ellen, warmly passionate in her love for her husband, and yet coldly calculating in removing all obstacles to her fierce possession of her beloved. A part very difficult to play in all its contrasting light and shade, but done superbly by this amazing young artist! In my opinion, she is ready for the most exacting rôles now.

MYRTLE HORSFIELD, Springfield, Ill.

I've long been a reader of your fine publication but have never ventured to express an opinion via the pen. However, after seeing "The Dolly Sisters" last night, I was so entranced that I felt something should be done.

Perhaps the star billing was given to Betty Grable and John Payne, but to me the real stars of the picture were June Haver and Frank Latimore. There is a pair who really show great promise. June is as refreshing as a soft breeze in the month whose name she bears, and so lovely. As for Frank, after seeing such a perfect polished performance, it's difficult to believe that the young man is only twenty. His ability belies his tender years. I express a fervent hope to see a great deal more of these two fine young performers in the near future, perhaps as a team. May they win the acclaim they so truly deserve.

MRS. V. R. LONGLEY, Snyder, N. Y.

The notice, "and selected short subjects," tagged onto the end of a theater program too often means a series of ten-minute flickers having practically no audience appeal, poorly cut and filmed, with the unfortunate result that they are not regarded as "added attractions," but as definite detractions from the evening's film fare.

It seems to me that the movie studios are overlooking a good drawing card in some of the radio programs that have universal popularity. A very entertaining short could be made out of, say, a Bob Hope show—a short that could include the pantomime that is missed by the listening radio audience. This sort of thing would be an ideal vehicle



Remember our story, "Fathers By Adoption," about Abbott and Costello and their plans for a Youth Foundation for underprivileged children? It will soon become a reality because here they are breaking ground with the aid of Peggy Ryan, Patricia Anne Costello, Bud Abbott, Jr., and Carole Lou Costello.



*In one mad mind, this love-crazed cry -
"She's too beautiful to live!"*



MURDER IN THE MUSIC HALL

VERA HRUBA

Starring

WILLIAM

RALSTON • MARSHALL

HELEN WALKER • NANCY KELLY • WM. GARGAN

Featuring

ANN

JULIE

JEROME

RUTHERFORD • BISHOP • COWAN

EDWARD NORRIS • JACK LARUE • FRANK ORTH

FAY MCKENZIE • PAUL HURST • Directed by JOHN ENGLISH

Associate Producer: HERMAN MILLAKOWSKY

A REPUBLIC PICTURE



for the combined talents of Bing Crosby and Bob Hope, whose popularity as a team is almost unequalled.

Some of the half-hour plays like "Ozzie and Harriet," or "The Life of Riley" would make excellent shorts. By making shorts out of programs of this type, it would be possible to keep all of the humor and fluency of the original show, which is often lost in the more unwieldy script of a full-length novel.

FRANCES L. GODDARD, Modesto, Calif.

I've read and seen every story and picture that had anything to do with the marriage of Shirley Temple and Sgt. John Agar and it looks to me like it will last a lifetime.

Shirley has to set a good example for every young movie fan, which will be no cinch. But by looking at the pictures of Shirley and John, so thoroughly happy, my bet is that they can and will fill the bill. Don't let us down, Shirley. Good luck to you Sgt. and Mrs. Agar.

BEVERLEY HOWE, Wolf Creek, Mont.

Hallelujah! Our Bette Davis of the silent screen, Miss Lillian Gish, has made a marvelous comeback, playing with quiet dignity and charm that elusive title rôle in Paramount's "Miss Susie Slagle's."

The years have not dealt unkindly with the Gish. She still retains that ethereal beauty and acting ability which made her famous in such screen classics as "The White Sister," "Broken Blossoms," "The Scarlet Letter," "The Wind," "Way Down East" and "Orphans Of The Storm."

Miss Gish proves that she rightfully belongs with the celebrated character actors of the day, namely Claude Rains, Ethel Barrymore, Charles Laughton, Billie Burke and Marjorie Main. I am awaiting her mother rôle in David Selznick's "Duel In The Sun" with anticipation.



Sgt. John Agar is home from the Army and Shirley's so happy to tell her friends about it.

May I suggest Lillian Gish in her stage rôle of "Life With Father"? Although Bette Davis has been mentioned as a candidate, I am rooting for Miss Gish to grab this screen plum for herself.

GEORGE A. ABBATE, Utica, New York

Now that studios are devoting more time, talent and money to producing Westerns, I maintain they are much improved and as

proof I offer "Frontier Gal." In Technicolor the landscape was breathtakingly beautiful; Yvonne De Carlo, a delicious package; Rod Cameron, an exciting hunk of man; and little Beverly Simmons, positively adorable. The plot bristled with action and suspense yet sparkled with humor and modern approach.

Aside from its entertainment value, however, I'm thankful hubby and I saw "Frontier Gal," because for us it solved a knotty domestic problem. When we married shortly before he sailed for the South Pacific in 1942, it was love at first sight. But upon his recent return to civilian life he seemed such a stranger I just couldn't warm up to him. Which perplexed and irritated him terrifically.

In desperation, after seeing the show, he tried little Beverly's philosophy: "Daddies spank mamas because they love them." While this old-fashioned approach probably wouldn't work in all cases it did for us, and I would appreciate an opportunity to publicly thank Universal and "Frontier Gal."

MRS. J. B. M., Carmel, Calif.

For a long time I've been thinking of the ever expanding influence of the motion picture. Today it really jelled.

After my daughter goes to work I tidy up her room. In her room she has pictures of her favorite actors and actresses. Some of our famous actresses, such as Greer Garson, successfully guide the health, education and dress of millions of people who never saw her, nor ever will see her, then—like sermons in stone—her pictures will go on building character as long as there is a fragment of the celluloid on which they are made. Greer Garson may be England's "Mrs. Miniver" but she is America's Way of Life!

MRS. J. A. BROTHERS, South Norfolk, Va.

Together Again

IRRESISTIBLE *P.W. LIPSTICK

and METAL SWIVEL CASE

*Pre-War IRRESISTIBLE is back!

The smoother lipstick, longer-lasting, more wonderful than ever thanks to wartime research. WHIP-TEXT through our secret process, of long scarce materials, IRRESISTIBLE LIPSTICK is creamy soft as you love it, yet firm, non-breaking... and comes in a smart metal swivel case that works!

Irresistible RUBY RED *Lipstick*
a deep, rich red WHIP-TEXT to be smoother longer lasting!

in
handsome
metal
swivel
case

10c
&
25c
SIZES

Enchant Them With Perfume!

Continued from page 12

evening and gala. But there isn't a floral perfume made that cannot be alluring all around the clock.

Toilet waters and colognes (beloved of all teen-agers on or off the screen) fall into the floral group. True colognes are citron based, as you know, and lemon and orange flowers are florals. These are day-time, spring and summery scents.

In mapping out the other six orders of perfumes the experts use formal names. Don't let them scare you. After the florals come the "aldehydes." This means the light, sophisticated scents. Ask for them at your favorite perfume counter. See how you feel about them.

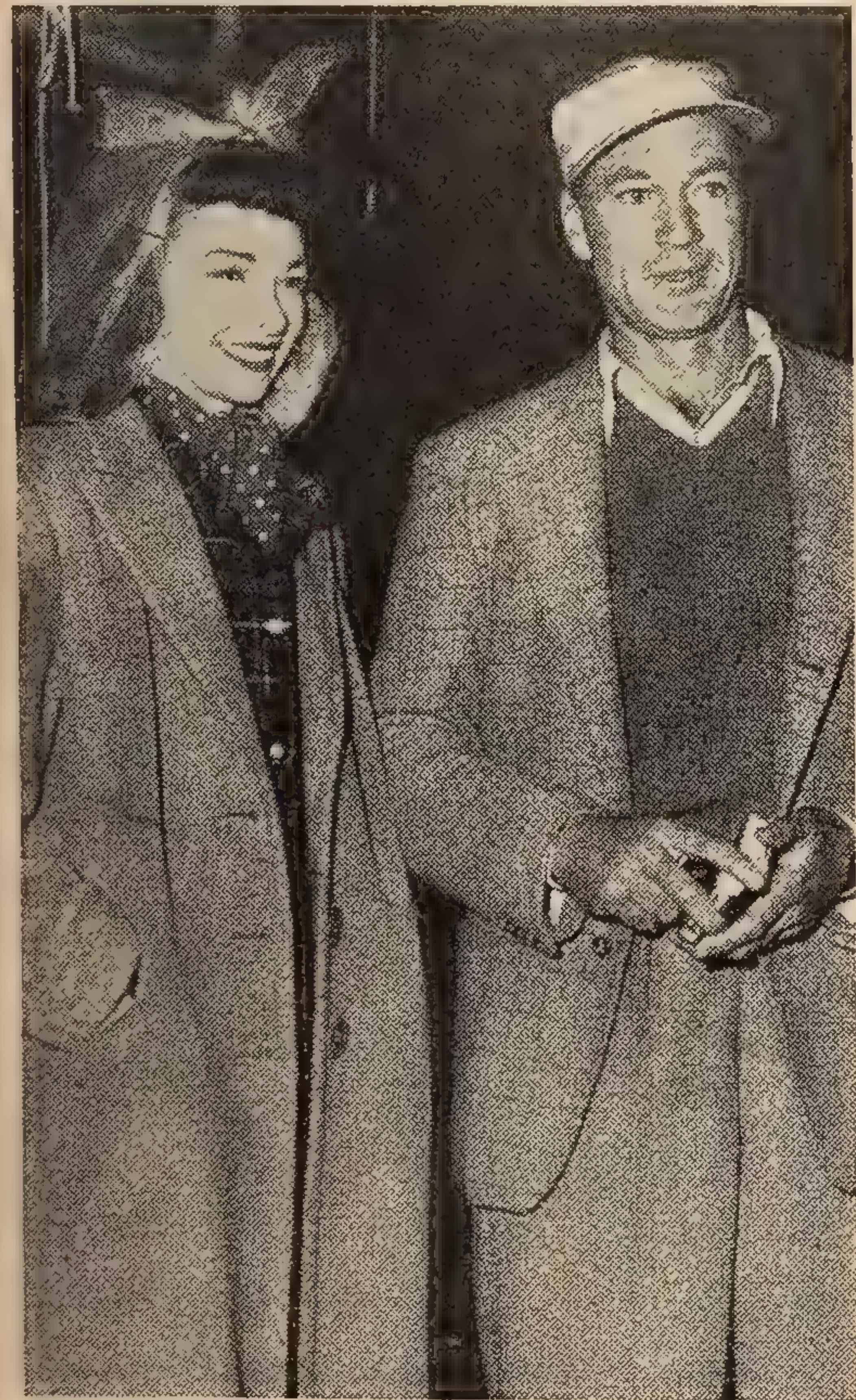
Next come the oak-moss types. Maybe you fit in here. Then the gleaming orientals. Just a dash of Forever Amber—don't you think? Next those fragrances such as Ann Sothern might select, the lovely "woody" types.

They say there is a dash of the masculine in every very feminine girl. For her, perhaps, is type number six—that based on "leather." Last of all come what we might call the new-mown hay fragrances. If you've ever been in the country in the late Summer nobody needs to tell you about these. They are informal and delightful.

Some perfumes combine two types and today those with a dash of the woody odors are growing in popularity.

But remember, be yourself in your choice of perfume. Don't let what other girls do influence you. It is your charm and your choice that count in perfume as in everything else. You will find that you express your own personality in the perfumes you like, just as you express yourself in the clothes you choose, in your handwriting or the way you walk.

The right fragrance around you can increase your attractiveness many times over. It can make you provocative and unforgettable, so very, very nice to be with!



Gary Cooper poses with Frances Ramsden, Harold Lloyd's leading lady in "The Sin Of Harold Diddlebock," while visiting set.



More than your feathers say "Ostrich," Angel

You're playing "Ostrich," too—when you fail to guard against underarm odor.

YOU CERTAINLY know your negligees, Honey—as that smooth little ostrich number reveals.

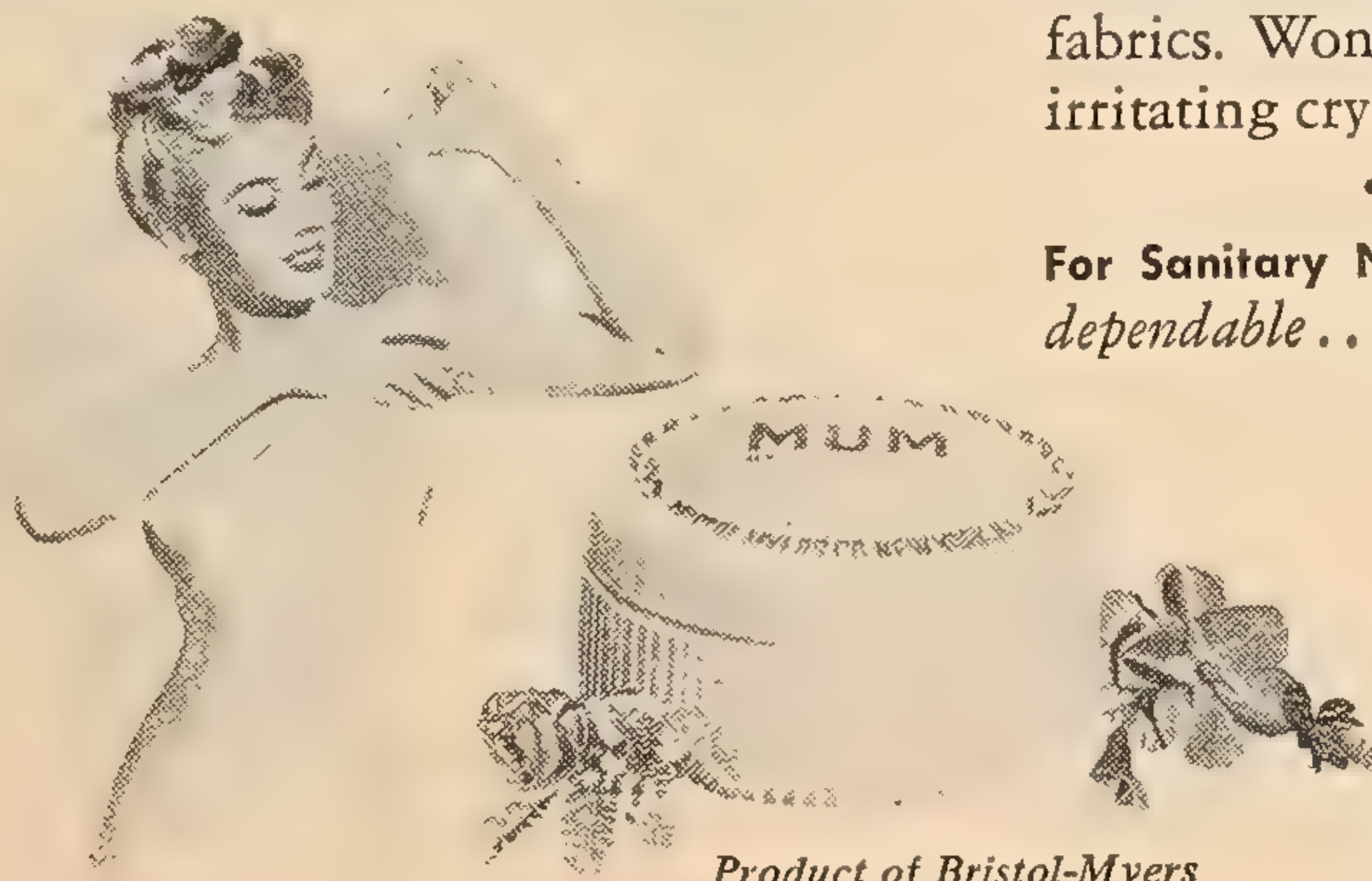
The trouble is you're imitating that bird in more ways than one. Why act like an ostrich and close your eyes to underarm odor? Others will notice—even if *you* don't.

Your bath washes away *past* perspiration—leaves you fresh as a primrose. But for protection against *future* underarm odor, smart girls go for Mum.

Snowy-white Mum smooths on in 30 seconds. Keeps you safe all day or evening. Keeps you nice to be near. And who doesn't admire *that* charm in a girl?

Gentle Mum is safe and quick to use, even *after* dressing. Harmless to skin and fabrics. Won't dry out in the jar or form irritating crystals. Get Mum today.

For Sanitary Napkins — Mum is gentle, safe, dependable... ideal for this use, too.



Product of Bristol-Myers

Mum

TAKES THE ODOR OUT OF
PERSPIRATION



Dale Evans

beautiful motion picture actress, now playing in "Along the Navajo Trail," photoplay by Republic Productions.

Instantly...

make YOUR lips more thrilling!

Here is the most important charm discovery since the beginning of beauty. A "lipstick," at last, that actually can't smear—that really won't rub off—and that will keep your lips satin smooth and lovely. It isn't a "lipstick" at all. It's a liquid in the most romantic shades ever! And so permanent! Put it on at dusk—it stays till dawn or longer. At better stores everywhere \$1...

SEND COUPON for generous Trial Sizes

CHECK SHADES WANTED

- ☐ **Scarlet**—devastating on girls with hazel eyes, fair skin.
- ☐ **Parisian**—spectacular on Irish type, dark hair, blue eyes.
- ☐ **Regal**—real excitement with brown eyes, medium skin.
- ☐ **English Tint**—precious inviting coral, new glamor for blonds.
- ☐ **Orchid**—exotic pink, lovely with lavenders, or pastel gowns.
- ☐ **Gay Plum**—enchancing with fuchsia, plum or purple costumes.
- ☐ **Gypsy**—does wonders for dark-eyed charmers with olive skin.
- ☐ **Medium**—natural true red, flattering to every type.



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GUIDE TO GLAMOR

May is a lovely month and here are some ways to face it beautifully



Firefly ensemble will brighten and beautify lips and fingertips this Summer

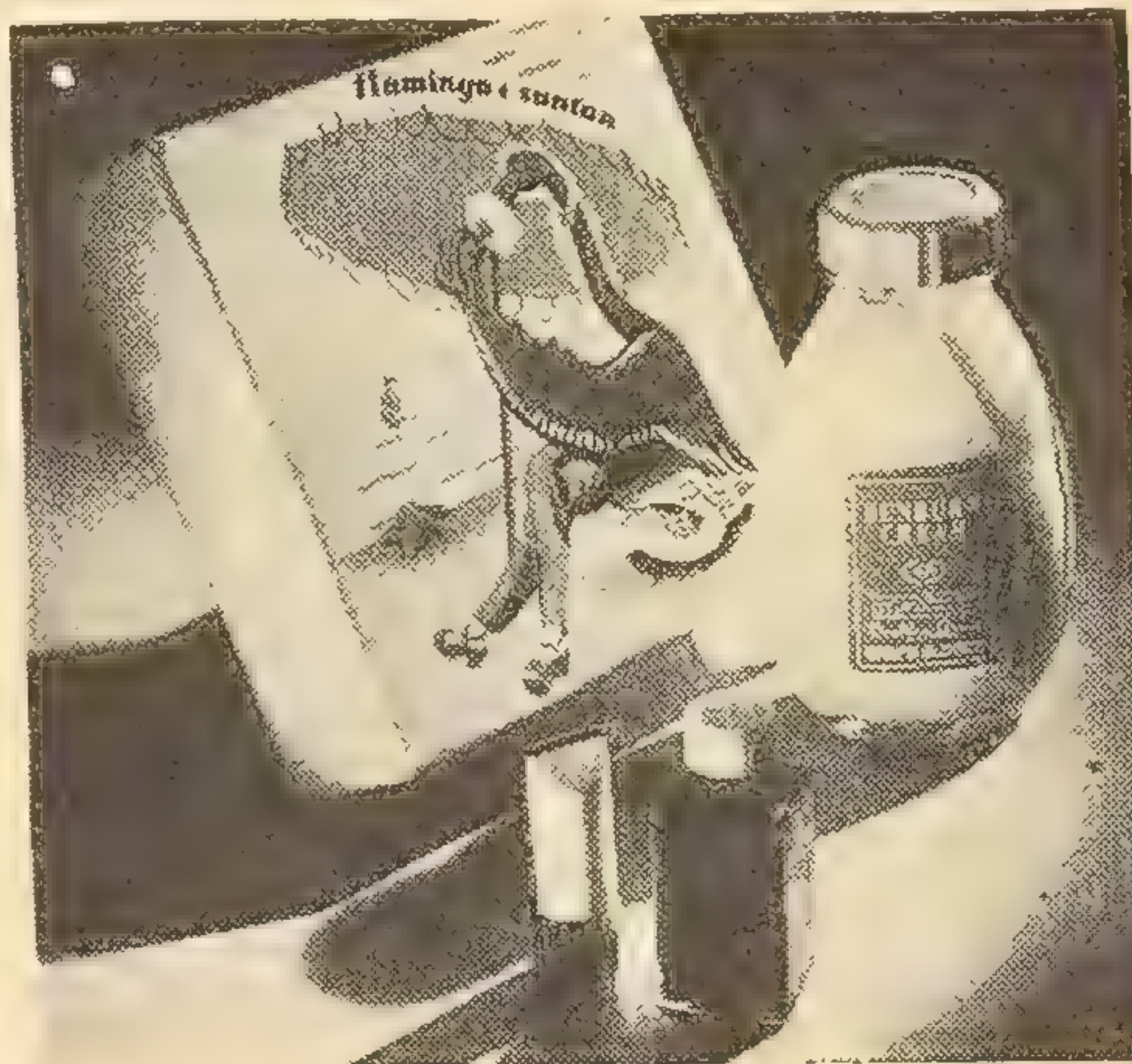
FASHION glitters this Spring and along comes Chen Yu with an enchanting new red, Firefly, to bring intrigue to lips and fingers. It is a "singing scarlet," which you will find the perfect accessory to your Springtime wardrobe.

Do you know about the Robert H. Clark Foaming Bath Sachet? If you do, you are in on one of the most delightful, refreshing bath accessories in the world. This Spring it comes in a bright yellow "Lucky Duckling" package and we predict you'll feel as delighted as the Lucky Duckling looks when you relax in the fragrant bubbles of this special bath.

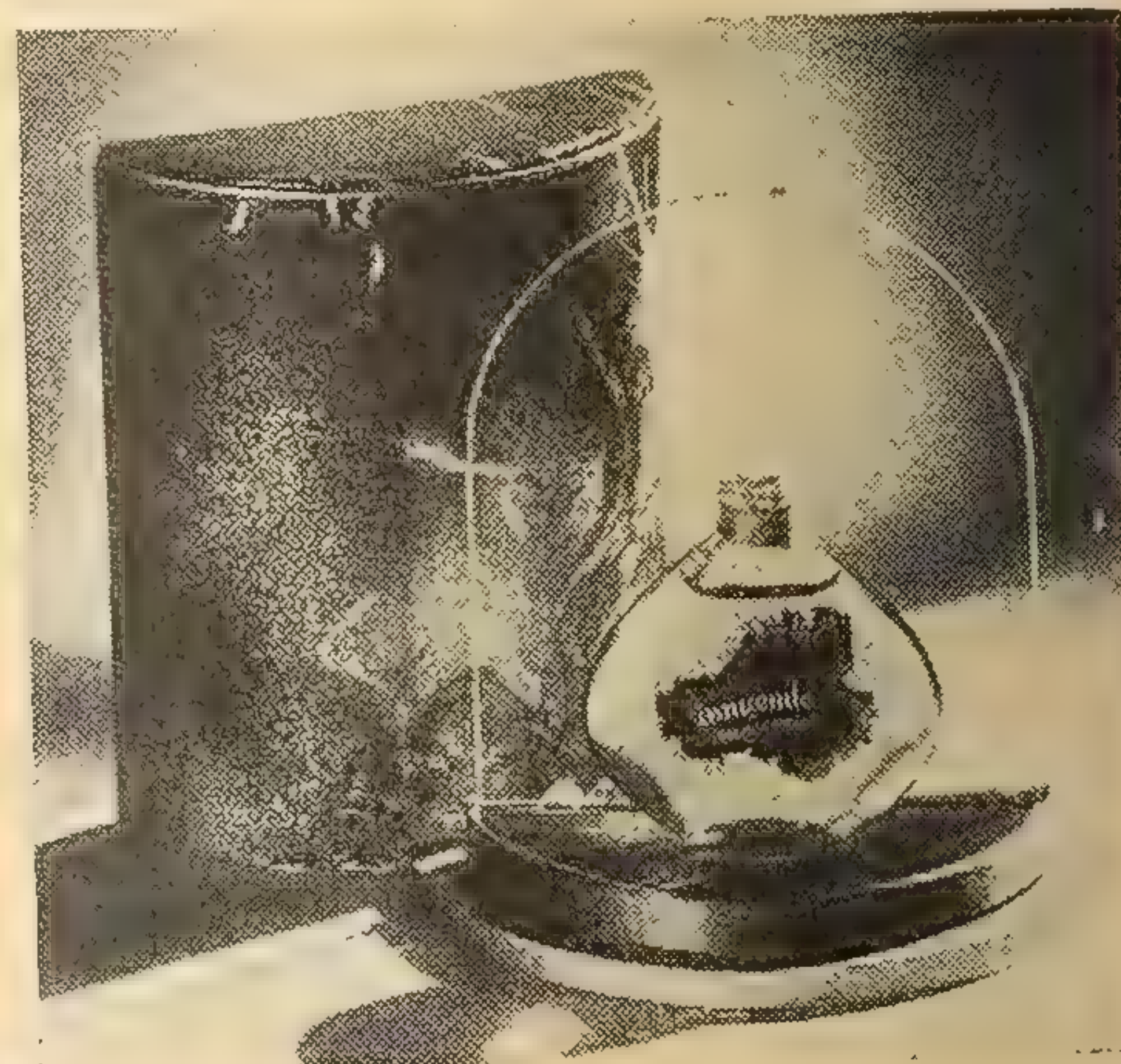
Recently a friend of ours asked a big

group of teen-age friends of hers what they considered very important in the way of cosmetics. One of the things most wanted was an all-purpose face cream. You know why. You want efficient beauty preparations that work quickly. Well, let us suggest "Teentimers' Magic Mix." This is a combination of cleansing, foundation and cold creams. It seems to answer the wish for something that will "do everything at once." It is lightly scented and pleasant.

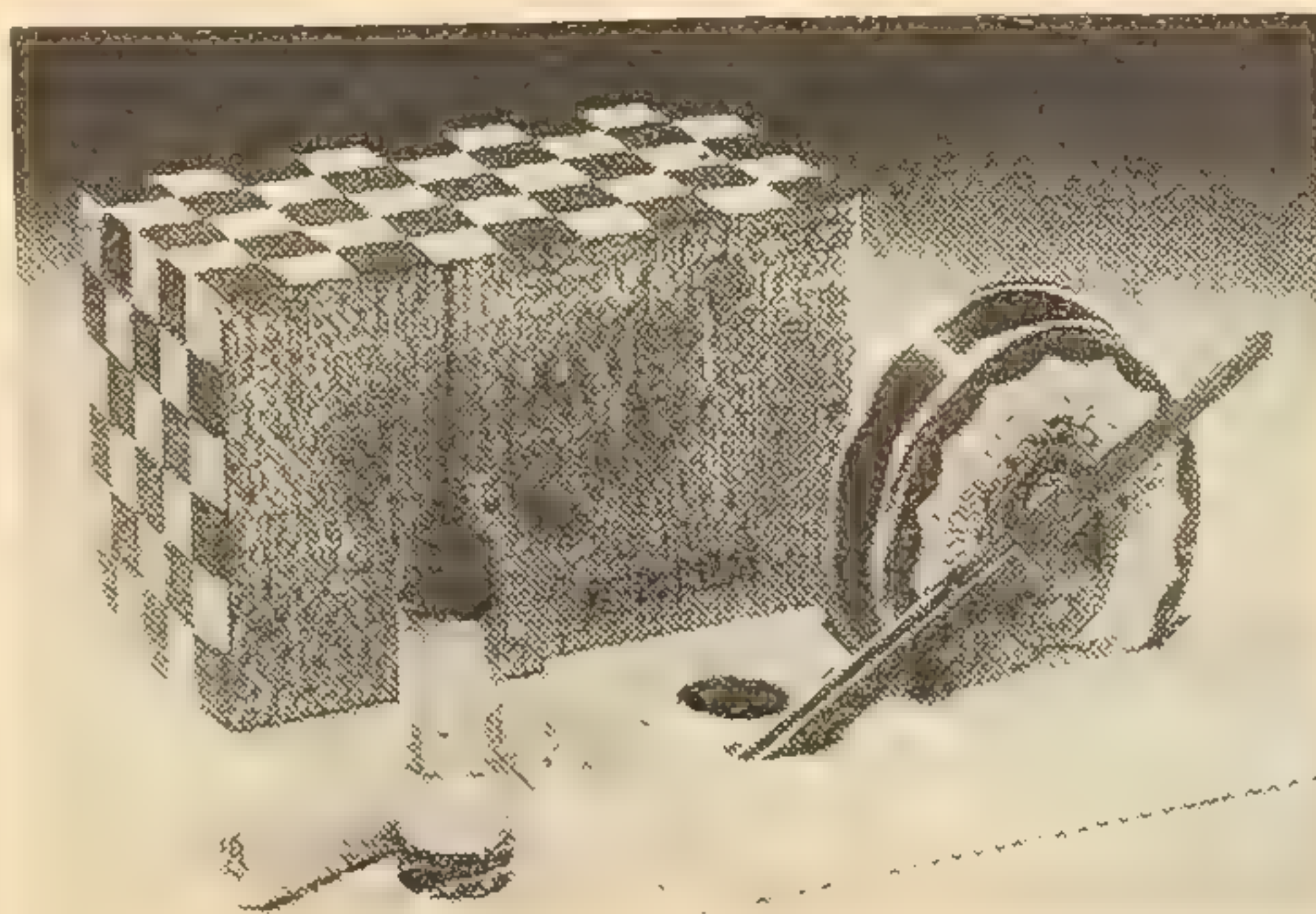
Perfume news: Innuendo... a brand-new perfume by the fine old French firm of Roger & Gallet. In this same scent—talcum powder, bath powder, dry perfume and fragrant toilet water.



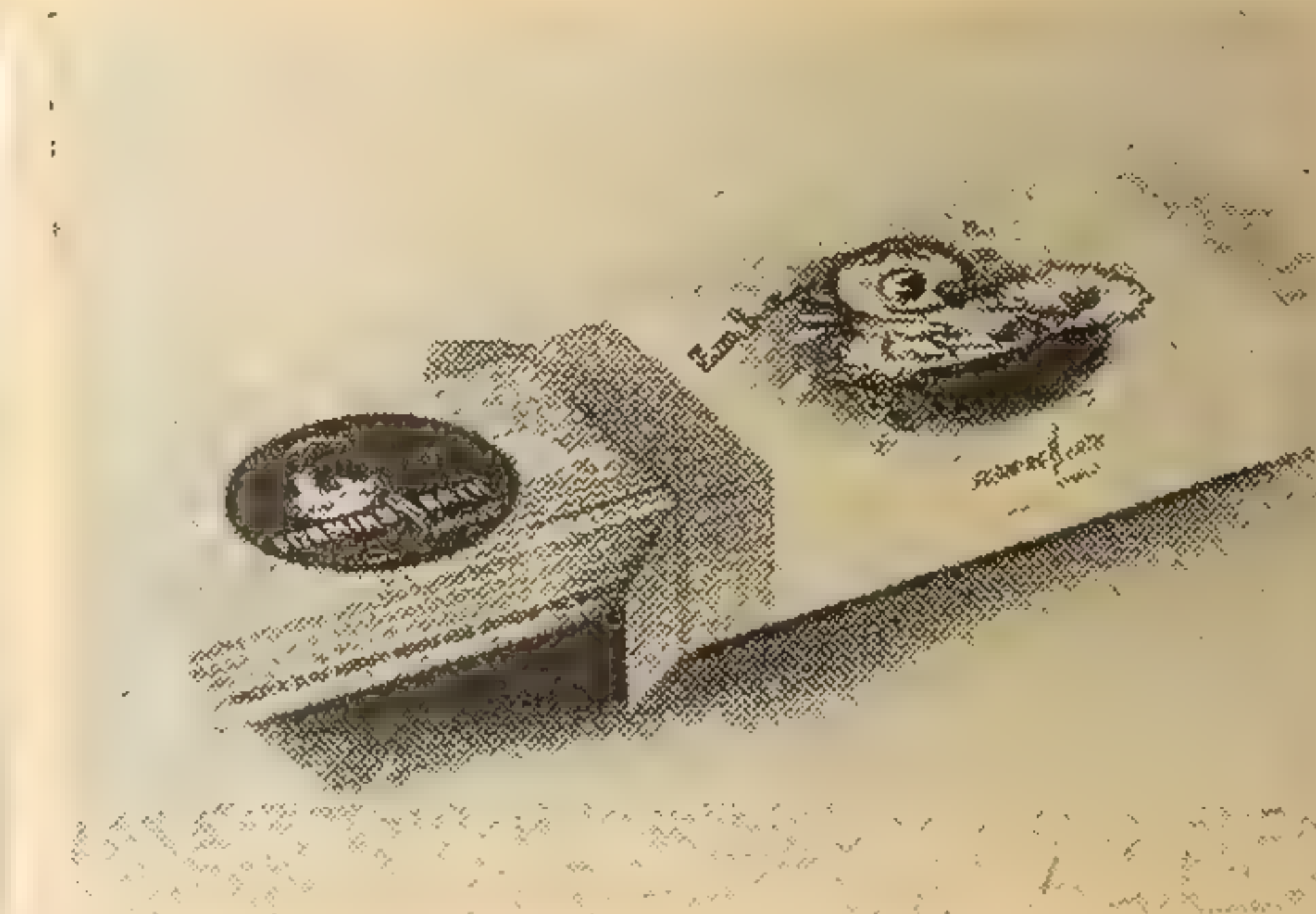
It is a wise girl who plans ahead to tan with Dorothy Gray's Sunburn Cream.



Innuendo, the leading member of a smart new fragrance family by Roger and Gallet.



Foaming Bath Sachet will turn the most uninteresting bath into a special event.



Strictly for artists at makeup, this new DuBarry Primitive Red, a gay Summer shade.

**Be
Good
To It ...**

FOR the health of your scalp and the looks of your hair be continually on guard against infectious dandruff.

It is widespread, easy-to-catch and hard-to-get-rid-of. Its distressing flakes, scales and itching can really raise hob with your appearance.

Do as thousands of fastidious women do . . . make Listerine Antiseptic and massage a regular part of your home shampoo. Insist on it at your beauty shop.

Listerine Antiseptic is a wonderful precaution because it kills the stubborn "bottle bacillus" (*Pityrosporum Ovale*) which many dermatologists say is a causative agent of this obnoxious infection. So, at the first sign of flakes, scales or itching, start at once with Listerine Antiseptic and massage twice daily . . . the treatment that has helped so many . . . it may help you.

LISTERINE ANTISEPTIC
and MASSAGE for
INFECTIOUS DANDRUFF



The "BOTTLE BACILLUS" (*PITYROSPORUM OVALE*)

This is the stubborn germ that so many dermatologists call a causative agent of infectious dandruff. Listerine Antiseptic kills it readily. Remember, Listerine Antiseptic is the same antiseptic that has been famous for over 60 years in the field of oral hygiene. Lambert Pharmacal Company, *St. Louis, Missouri*.



The Editor's Page

AN OPEN
LETTER TO
"AMBER"
OTHERWISE

*Peggy
Cummins*

YOU KNOW, of course, that you're a very lucky girl? The luckiest, in fact, in Hollywood today. The girl who was chosen above all others to play the coveted rôle of the reckless heroine of Kathleen Winsor's sensational "Forever Amber." Chosen, mind you, over all the big stars who yearned, they say, for the part.

You're just nineteen. You're practically an unknown in Hollywood, though well known in your native England. You're natural blonde and you seem to have that odd combination of Eve-old wisdom and child-like charm that the rôle of *Amber* cries for. One look at your photos and cries of Hubba-Hubba fill the air. But—why were you chosen? Out of all the beauties in Hollywood and the world at large, why?

Well, the answer seems so obvious that nobody except two astute gentle-

men seem to have thought of it: Messrs. Darryl Zanuck and William Perlberg. Mr. Perlberg produced "The Song of Bernadette." In casting that picture he picked, over all the established actresses, a comparative unknown, one Jennifer Jones. In casting "Forever Amber" he picked another unknown, and why? Because he knew that the public would have preconceptions of any popular star in the part, and he wanted *Amber* to burst on us all like a brand-new bombshell. Not the great Miss So-and-So in her latest vehicle, "Forever Amber"—but AMBER. And so here you are, and success to you. And with Cornel Wilde co-starring, too. Didn't I say you're lucky?

Delight Evans



Here she is—the little English girl who was chosen above all other eager candidates for the priceless title rôle in "Forever Amber." Just why was she chosen?

The Love Affair of Their Lives and Yours!

IRRESISTIBLE

WHEN **CHARLES BOYER**

Turns the Charm On

INNOCENT

JENNIFER JONES

AND **ERNST LUBITSCH** Pulls the Strings

Cluny Brown



20th
CENTURY-FOX

with
PETER LAWFORD • HELEN WALKER • REGINALD GARDINER
RICHARD HAYDN • MARGARET BANNERMAN • SARA ALLGOOD • ERNEST COSSART

REGINALD OWEN • SIR C. AUBREY SMITH
FLORENCE BATES • UNA O'CONNOR

Produced and Directed by **ERNST LUBITSCH** • Screen Play by Samuel Hoffenstein and Elizabeth Reinhardt • Based on the Novel by Margery Sharp

Lizabeth Scott

If you liked her in "You Came Along," you'll surely want to see her again in "The Strange Love of Martha Ivers," Hal Wallis' new Paramount production which also stars Barbara Stanwyck and Van Heflin.

Color photo by
A. L. Whitney Schafer

Dual PERSONALITY

By
Dora
Albert



★
Which is Mitchum? Tough hombre or tender idealist? Read the truth here!

HE IS a powerful hunk of man—six feet one inch tall, weighing 180 pounds, but no one has ever called him a “beautiful hunk of man.” His features are far too irregular for that. He has a saturnine expression on his face, a bump on his nose, unruly hair that falls over one eye, a slightly crooked smile, mocking hazel eyes, which seem to be spaced on a slightly uneven line. Perhaps what gives that effect is the sardonic way he has of lifting one eyebrow at a time, while the other stays down.

His name is Robert Mitchum, and he is as exciting as a bolt of electricity and just about as controllable. You’ve seen him as the hero of the plains (and as a villain) in about a dozen horse oprys; then you recognized him as a coming star when you saw him portray the lovable *Captain Walker* in “The Story Of G. I. Joe.”

Shortly after that, he became a G. I. Joe himself. Recently he was discharged from the Army, and is now playing an ex-Marine in “Till The End Of Time.”

I asked him about his experiences in the Army. “I was at Camp Roberts,” he said. “They kept trying to (Please turn to page 77)

VAN JOHNSON, Charles Boyer, and Clark Gable had better look to their laurels. For in "Monsieur Beaucaire," Bob Hope, resplendent in his turquoise blue satin 18th century costume, with dainty frills of lace at the cuff and throat, is a sight indeed. The effect is dazzling, breath-taking, and unbelievable. As a matter of fact, it is guaranteed to give you the screaming meemies. What I mean is that while on Valentino such elegance may have been sexy, on Bob Hope it's a different kettle of fish. Charles Boyer was never like this.

Stuffy conventional appraisal of his masculine charms doesn't disturb Monsieur Hope at all. He knows his own strength, and he's doing a sizzling job in the picture. The fact that no less a heart-breaker than Rudolph Valentino preceded him in the rôle and that no male star has since had the courage to venture a re-make only makes Bob more determined to sweep Joan Caulfield off her lovely feet. He approaches his love scenes—both of them—with vim and vigor. His leer makes the wolves of Vine Street look like sissies. To be

specific: he flexes his nostrils, and you can hardly get more romantic than *that!*

Seriously, however, the original script of "Beaucaire" would turn over in its dusty grave if it could take a gander at what has been happening over at Paramount. In the original story the leading character was a duke who impersonated a barber. In Paramount's sharp edition, however, it's the barber who impersonates the duke. As any gag writer knows, such a twist is a natural for jokes and comedy situations. And rest assured Bob plays them for all they are worth.

Bob Hope - "The Great Lover"!

Charles Boyer was never like this!
If you don't believe it, see Bob in
"Monsieur Beaucaire"—and scream

By
Alyce
Canfield



Valentino, as the lover in the first screen version of "Monsieur Beaucaire," in a production still with Doris Kenyon. Above, Bob Hope with Joan Caulfield in a scene from the new "Monsieur Beaucaire."





Comparison number two, above: Valentino dueling. Hope topping him in a rough and tumble scene with Joseph Schildkraut.



Were they the good old days? The late Rudolph Valentino in Paramount's original "Monsieur Beaucaire," Bob Hope in the new.

Not that these comedy situations have been limited to the script. For any set on a Bob Hope picture is like any set on a Bob Hope picture. More people run in and out of Bob's affairs than a Marx Brothers hotel room. All through the day, Bob keeps up his rapid-fire wisecracks, his spur-of-the-moment repartee, and he convulses everyone from the august director, George Marshall, to the waiter who brings Bob's lunch on a tray.

To illustrate: Bob will be in his dressing room. The phone rings. His agent answers it, turns to Bob and says: "It's a Mr. So-and-So, whom you don't know." Bob replies, "Tell him I'm busy. I don't want to know any more people. I can't handle the ones I've got." Everyone thinks this is funny, so everyone has hysterics. A messenger girl pops her head through the doorway, gasps at Bob's sartorial splendor, gulps, and says: "Why, Mr. Hope, you look lovely!" (And ain't it the beautiful truth?) Bob looks angrily at his reflection, jerks his little lace dicky, and growls: "You better take a good look. This will never hap-

(Please turn to page 89)



In the first picture, Valentino played a duke impersonating a barber. In the sharp 1946 edition, Hope is the barber impersonating the duke—a twist that's a natural for gags.



THE FAIR RIVALS

New closeups of June Allyson
and Gloria De Haven



Remember them with Van Johnson in "Two Girls and a Sailor"? Now blonde June Allyson and brunette Gloria De Haven are together again in "Till The Clouds Roll By," competing for first acting honors with Frank Sinatra and Robert Walker, Van Heflin, and — yes! — Van Johnson. Actually good friends, the girls are also good little troupers who enjoy the thrill of competition in MGM's latest, biggest musical romance, with Bob Walker portraying the rôle of the late great composer, Jerome Kern.

Exclusive color photo of
Miss Allyson by Jack Albin

Now that his struggling days are over
and his success story coming true, how
does Cornel Wilde feel about it? Here's
an honest appraisal by the writer who
did the first story about him "when"

By Jerry Asher

CORNEL WILDE: CHAPTER 2

CORNEL WILDE, an optimistic soul if ever there was one, used to dream of the day when he'd be celebrated and successful.

"We'll have a beautiful home of our own," Cornel reassured the lovely Mrs. W. (She's now Patricia Knight at Twentieth, and starting a movie career of her own.) "We'll have a wonderful garden filled with flowers and trees. We'll take long walks and lie in the sun. There will be plenty of time to do all the things we've always wanted to do. No more financial worries—no more worries about anything. Life will just run smoothly."

Dreams do come true. Two years ago, when "A Song To Remember" was released, Cornel became the man of the hour. And what a man! Success and popularity have been pursuing him by leaps and bounds ever since. Recently, the Wildes moved into their own two-story, English-cottage type house. They had already bought another one, when a real estate broker begged them just to "take a look at this one, anyway." Aside from loving the house, Cornel and Pat are possessed with a normal amount of natural curiosity. They took a look.

"Country House," already named by the owner, Norma Talmadge, famous silent picture star, completely charmed them. The deal was made. Their own house, still in escrow, they put up for sale. Four miles from the heart of Beverly Hills, yet completely isolated in Benedict Canyon, it was just like living in the country. There are three bedrooms, a formal (Please turn to page 95)

Two happy people: Cornel and his wife, beautiful Patricia Knight, who has just been signed to a contract by 20th Century-Fox. Latest rôle for Cornel: opposite Jeanne Crain in "Centennial Summer," center below; and next, the prize male rôle in "Forever Amber."





Jennifer Jones, the
dreamer type? Yes,
but with an important
difference, as vividly
explained in this clever
character analysis

Now she is playing the fiery half-breed,
Pearl Chavez, in "Duel In The Sun,"
David O. Selznick's costly new production.
Here are closeups of Jennifer as herself,
as Pearl, and, across the page, as the
saintly Bernadette, her first big rôle.

Practical Dreamer

By Dorothy O'Leary

I DO HOPE you'll make it a point to look after Phylis," the letter read. "I've heard she is doing new things, some of them involving risk, such as learning to ride. She's the dreamer type, and concentrates so on her work that she forgets the practical side of things."

That communication concerning dreamer Phylis referred to the brilliant actress you know as Jennifer Jones. It was sent about a year ago to one of Jennifer's friends in Hollywood, when she was preparing for her rôle of volatile, half-breed *Pearl Chavez* in David O. Selznick's "Duel In The Sun," and was written by Sister Ursula of the Monte

Cassino School in Tulsa, Okla., where Jennifer, then still Phylis Isley, spent her high school years.

Sister Ursula's letter continued about her favored pupil: "You will take care of the child? I remember when she used to leave her change on the lunch tray, her rubbers behind the radiator, and when she first started driving a car we were terrified that her day dreaming would result in a serious accident."

Jennifer, as that letter bears testimony, has been day-dreaming since childhood, still does and is frank to admit the fact. Unlike most devotees of the make-believe, however, she has turned her dreams into realizations by interjecting careful planning and hard work between the reverie and the reality. "The more you work for, the more you

get" has been her motto, which is a pretty practical philosophy for a dreamer.

Yes, essentially she is the dreamer, but Jennifer Jones is not a gal who can be described by a single noun; her nature is too complex, about as simple as the workings of an atomic bomb. Her complete power of concentration on her work, her absorption and preoccupation on a movie set add to the dream quality of her nature and sometimes antagonize people. Yet she can turn this same concentration to social use and enchant people by being a flatteringly attentive listener. Indulger in fancies, nevertheless she is also a hard-working perfectionist and has gone to lengths of study, research and rehearsal unheard of in Hollywood to prepare for her widely varied rôles.

She always has been a hero worshipper, starting off with Sarah Bernhardt, Katharine Cornell, Janet Gaynor and Sylvia Sidney, hoping to be "like them." Now she thinks Ingrid Bergman is "wonderful." She has no lack of confidence in herself, yet her shyness makes her become flustered when she receives compliments. She hates interviews because she is genuinely reserved, yet in them is so honest as to have sometimes embarrassed her studio publicity representatives.

Complex and many faceted as her fascinating personality is, let's consider (Please turn to page 70)



Right after finishing "Duel In The Sun" Jennifer Jones was borrowed by 20th Century-Fox for the little rôle in "Cluny Brown" in which she co-stars with Charles Boyer, center above, with Reginald Gardiner in the cast. At right above, with Joseph Cotton, who shares starring honors in "Duel In The Sun" with Miss Jones, and Gregory Peck (right).



Owen Wister's classic Western
comes to the screen with 1946
trimmings and an all-star cast

With Joel McCrea in the colorful title rôle, Sonny Tufts as Steve, a carefree cowhand, and Brian Donlevy as the villainous *Trampas*, Paramount's new version of an old favorite features Barbara Britton as *Molly*, the schoolteacher from Vermont who learns to like life in the wild and wooly West.



CERTAINLY IT'S SPRING!

When movie beauties emerge from the Hollywoods
to cavort on the beaches, then
you can be sure it's the silly
season—and we're for it

Lucille Bremer, star of "Ziegfeld Follies," takes time out from preparation for her new MGM film to play for a day at a sunny Southern California beach. She says such exercise is splendid health-building for those arduous dances she does in such pictures as "Yolanda And The Thief." The new film? "Red Shoes Run Faster," a non-musical romance, with Hurd Hatfield.



The 3 B's



Exclusive color photos by
McCarty, Warner Bros.

You've heard plenty about Hollywood stars and their hobbies, some of it true. But not every picture pet who collects first editions bothers to read 'em; only a few who have invested heavily in old masters are actual connoisseurs of art; and some of those celebrities you've seen pictured in natty yachting costumes have yet to receive their baptism of salt water. Here, though, is pictorial proof that the Bogarts, at any rate, are seasoned sailors. Exclusive color photos show Bogey and Baby aboard their yawl "Santana," where they spend all their spare time from the studio. Strictly sea-going, the B's wear old clothes, flatly refuse to dress up for photographer McCarty. Latest Bogart co-starrer for Warners: "The Big Sleep."



BABY and BOGART aboard their BOAT



Smart Little Number

Like Ingrid Bergman
a gift from Sweden
to Hollywood,
Signe Hasso is
also doing all right

By
Gertrude
Shanklin

Hasso has her best rôle to date in "A Scandal In Paris." Scene at left, and below, with George Sanders, show her in the new picture.



IF YOU ask Signe Hasso to get your number, you'll have a lot more fun than if you asked the telephone operator. For Signe will grab a pencil and paper, and after a few minutes of jotting down mysterious-looking digits, she will boil them all down to one, which is your own particular number. And the things she can tell you from that, about your past, present and future will make you sit up and take notice.

You probably sat up and took notice of Signe herself some time ago, for she's one of our better actresses and is proving it in a wide variety of rôles. She was an international spy in "House On 92nd Street"; in "A Scandal In Paris" she plays the virtuous girl who reclaims George Sanders from a life of crime and

dissipation through her love for him; and in "Strange Triangle" she's a vicious little beauty who ought to be left to heaven. She's busy as a bird-dog these days, and very happy about it, for the little Hasso cannot stand inactivity.
(Please turn to page 73)

Carole

In And Out Of Character

Here's the lovely Landis in a brief holiday moment by the sea just after completing her latest rôle, a French café entertainer, in "A Scandal in Paris," Arnold Pressburger's romantic period drama for United Artists release.



Color photo by Andre de Dienes

While Carole Landis is the seductive menace in "A Scandal in Paris," Signe Hasso, subject of our story on facing page, plays the good influence, the girl who gets her man, played by masterful George Sanders, seen at left in closeup with Signe.

Color photo by Madison Lacy





WELCOME BACK, BILL!

We've been glad to welcome other Hollywood boys back from the wars; but we have a special welcome mat put out for William Holden, who returns to his family and his movie contract after three and a half years' absence

You've never forgotten him in "Golden Boy" and other good rôles. Now he resumes his life with his wife, Brenda Marshall, and their little boy, Peter (left), at their ranch home. Soon, a new picture for Paramount, the company which has Bill under contract.



Exclusive photos show Bill as typical returned serviceman adjusting to civilian life—and liking it. His wife Brenda is retiring from the screen to welcome another little Holden into the family circle.

*Very
personally
yours*

**the cushioned softness of Kotex* — the sanitary
napkin made for long-lasting comfort**

Comfort and confidence are always yours . . . with Kotex! For it's made to stay soft while wearing — made to hold its shape. Its extra comfort is only one of many special Kotex features that are all *very personally yours*.

To prevent revealing outlines, Kotex has flat, tapered ends that don't show. So, your secret's safe!

What's more, Kotex is made with an exclusive safety center — designed for plus-protection against accidents, against roping and twisting — against moist, chafing edges.

A deodorant in every Kotex napkin

As an extra safeguard for your daintiness, your poise, every Kotex napkin contains a deodorant. It's locked in so it can't shake out — a new Kotex "extra" at no extra cost! . . . And only Kotex provides 3 sizes for different women, different days — Regular in the blue box, Junior in the green box, and Super Kotex in the brown box.



**More women choose Kotex
than all other sanitary napkins**

The Return Of

Richard Greene

By
Hettie
Grimstead



You'd hardly know the boy, he's changed so much after five wartime years. But when you see him again on the screen you'll be glad he's back

IT ISN'T only the American soldiers who are sailing home from England to whom we're saying, gratefully, "Thanks for your cheerful company and your generous help." All those British-born screen actors who came from California to fight with us are on their way back across the Atlantic, too. We've only just waved after David Niven and Ian Hunter and now we have to get out our still-rationed scraps of linen for Richard Greene.

He has changed so much during his five wartime years in Europe that we hardly recognize him ourselves. 20th Century-Fox will certainly get a shock when he walks into the office to continue with that seven-year contract he signed

in 1940. The Dick they used to know was a gay, good-looking playboy with an engaging grin—"the young man in a straw hat," ideally cast as the careless, light-comedy hero with a dash of romance thrown in. But he's not the Dick who is coming back to Hollywood. (Somebody warn the studio gateman, please!)

Three years' active service with the British Army as a lieutenant has made Dick two inches taller and fifteen pounds heavier and given his face new lines of character and his chin a firmer thrust. His famous dimple still remains—how the boys ribbed him about it when he wore khaki! His eyes are just as frank and friendly, but they don't smile nearly so often. Like all the men who have

Richard Greene and his beautiful wife, the former Patricia Medina, British film actress. You'll be meeting Pat on the screen soon, since she has signed with 20th Century-Fox.

been overseas to meet the enemy and looked at death and destruction, he has come back infinitely tougher and with steady, quiet poise.

Dick has also increased his powers as an actor during these last few years. With amazing luck for him, a curious combination of circumstances provided him with fine opportunities for gaining valuable experience in his own job while he was still on active service in uniform. In 1944 he was released from the Army

(Please turn to page 68)

CUTEX



DARK 'N HANDSOME

new
mystery
color



It's dark... it's exciting... it's the new Cutex color for intrigue. Put it on your long, temptress nails... wear it—then let men beware! • And when in lighter mood try the new Cutex Proud Pink.



"We want more pictures of Elizabeth!" the teen-agers (and some oldsters, too) tell us. So here they are: fresh photos of the dreamy little Taylor girl in "Hold High The Torch," in which she shares honors with wonder-dog Lassie

Elizabeth loves working with Lassie, and as you see at left above, Lassie watches over her even while she's between scenes. Right, Tom Drake and Frank Morgan get in the picture with pets.



Elizabeth





Lassie, first collie star in screen history, is owned and trained by Rudd Weatherwax, who bought him for ten dollars when the dog was brought to him to be cured of chasing motorcycles. Lassie became one of Hollywood's busiest actors, first appearing in the title rôle of "Lassie Come Home," following up with the Technicolor sequel "Son of Lassie," and now starring with Elizabeth Taylor and Frank Morgan in "Hold High The Torch." Here we show Weatherwax putting Lassie through his paces — yep, "Lassie" is a laddie. P.S. He still chases motorcycles.



and Lassie



Exclusive photos of Lassie
by Clarence S. Bull, MGM

Hollywood HAS CHANGED ME!

For once, an actor makes the honest admission that success has indeed made a difference in his way of life

BY ROBERT WALKER

As told to
Lupton A. Wilkinson



★ ★ ★ ★

WHEN someone writing about a star wants to be complimentary, the invariable tribute seems to be: "He"—or she—"is still the same unspoiled person who came to Hollywood."

Before we take the Hollywood end of that apart, it's interesting to wonder whether all who act were really such idyllic youngsters as the compliment would seem to imply.

Do you think that Jimmy Durante, that grand entertainer and lovable person, went through his East Side childhood and his Coney Island singing-waiter



★ ★ ★ ★

apprenticeship as a sort of full-beaked Sir Galahad? Do you think Joe Cotten was Virginia's little Peerless Puritan? Joe, in some recent autobiographical articles, tells it quite differently. And Van Johnson? Was he always a studious youngster who spent his spare time reading good books and never looked at a girl? I can hear a million feminine voices

"The Sailor Takes A Wife" is one of the popular Walker numbers. No wonder, with June Allyson playing opposite as the wife of a returned veteran.



Bob Walker, lucky man, has two gals fighting for his interest in his latest MGM release—June Allyson and Audrey Totter.

exclaiming vociferously, "Heaven forbid!" And the distaff side. Do you think Greer Garson never did anything that irritated her family? Lana Turner? Ann Sothorn? Joan Fontaine? June Allyson? I offer no speculation concerning the youth of these and other delightful Hollywood ladies. I merely ask, what do *you* think?—and add that none of our better actresses has ever laid claim, to my knowledge, to having been a "perfect" youngster.

I don't know how the legend originated that all actors come to Hollywood "unspoiled" and virtually wearing wings, and that they have to resist some strange form of corruption in Southern California air, so they can remain "unspoiled."

It's true that we have a few young people who pass up great opportunities, but we have many, many more who may have thought of their Hollywood chance, at first, as glitter and glamor, but who "catch wise" quickly. These latter see that the only answer in movies, as in any other business or profession, is *work*. (And the top people work the hardest—who works harder than Bob Hope?) So
(Please turn to page 91)

Yoo-hoo! Bob and June make up their differences in "The Sailor Takes A Wife," Next for Walker: "Till The Clouds Roll By."



MARSHA HUNT, IN METRO-GOLDWYN-MAYER'S "A LETTER FOR EVIE"

Golden Glamour

Woodbury
Champagne Rachel

MARSHA HUNT

...of the luscious ivory-and-gold skin. For her "glow-girl" look, fluff on this exciting new shade, Woodbury Champagne Rachel!

A golden, exotic Rachel—so color-full—thanks to exclusive Film-Finish blending. See its golden glamour on your skin—the same exciting shade as in the box! Compare its misty flattery with the powder you're wearing. Woodbury clings... stays fresh! Conceals tiny flaws. Choose from 8 Star-excitement shades.

Pretty Smooth...before powdering, fluff on WOODBURY CREAMPUFF POWDER BASE. Make-up clings!

YOUR MATCHED MAKE-UP... *all 3 for \$1**

1. Big \$1 box Woodbury Film-Finish Powder
2. Star-styled lipstick—keyed to your skin-type
3. Matching rouge—your just-right shade

Boxes of Film-Finish Powder, 25¢ and 10¢, plus tax.

Woodbury
new film-finish
Powder

*plus tax

When Frances Gifford took up photography as hobby she decided it would be a nice idea to have a collection of photos, taken with her own camera of other stars with whom she has worked and who are her friends. Studio cameraman followed Frances around MGM one day and shot pictures of her shooting pictures—and here they are



A Star SHOOTS THE STARS



Sitting in a spot a lot of girls would envy, Frances takes pictures of Clark Gable, far left, and Walter Pidgeon to occupy a prominent position in her scrap book. Walter is also interested in cameras and inspects Frances with her when she caught him leaving "Holiday In Mexico" set



Frances catches up with Kathryn Grayson, star of "Two Sisters From Boston," above. In the MGM commissary Miss Gifford spotted the talented Xavier Cugat with Ilona Massey and Linda Christians, lunching between scenes of "Holiday in Mexico."



Between scenes of "Hoodlum Saint" Frances stepped into Esther Williams' dressing room for a shot of Esther and her inseparable pet, "Angie." Above, she corners Bob Walker and Director Richard Thorpe in conference.



Below, Frances moves up on Lauritz Melchior, in full operatic regalia for a big scene in "Two Sisters From Boston." By the way, you'll see pretty Frances herself next in MGM's "Little Mister Brat," with James Craig playing her leading man.





THIS IS WHAT I BELIEVE

"I approach this task of expressing my personal views with a jittery combination of buck fever, mike fright, and misgivings!" So says Dana Andrews, but you'd never suspect it from his forthright thoughts in this truly courageous article

By

Dana Andrews

anyone is interested, that a person himself, and not fate, determines what is to happen to him. I am not a fatalist. A proper frame of mind has more to do than anything else with the shaping of a person's destiny, I think.

I believe you reap what you sow. It is simply a matter of planting the right seed. If you plant an acorn,

an oak tree will grow, and not a carrot. If a carrot sprouted from your acorn the laws of nature would become as untrust-

AT THE risk of appearing to set myself up as an oracle, seer and philosopher, I am complying with a request from the Editor of SCREENLAND for my written beliefs on such subjects as life, love, immortality and whither are we drifting.

I've played a lot of rôles since I started in pictures, but never Dana Andrews on

the Soap Box, so I approach the task with a jittery combination of buck fever, mike fright and dire misgivings. So many people hold movie players up as examples of this, that and the other thing that an actor hesitates to express his personal views on such subjects, hence it is with reluctance that I present them.

On the subject of life. I believe, in case

Star of three "big" films: "A Walk In The Sun," "Fallen Angel," with Alice Faye, and the forthcoming "Canyon Passage," below, Dana Andrews is really on his way to the top, after a long struggle for screen success.





The Ladd displays new technique as a ruthless menace to criminals and their cohorts in Paramount's "The Blue Dahlia." With Veronica Lake as his heroine, he has his softer moments; but it is when he tangles with Howard da Silva that "The Blue Dahlia" excels even "This Gun For Hire" in solid entertainment values.

Reviews

In Hollywood they're
talking about:

Rita Hayworth's hot rendition of a
lowdown torch lament, "Put The Blame
on Mame, Boys," in "Gilda"

Alan Ladd's new menace in
"The Blue Dahlia"

Rita Hayworth has the sul-
triest rôle of her career—or
almost any actress—in Co-
lumbia's romantic drama,
"Gilda." Here you see Rita
as she appears in the new
picture, with Glenn Ford, at
right, as her leading man.



MORE Photo Previews



June Haver being demure for "Three Little Girls In Blue" co-stars with Vivian Blaine, Vera-Ellen, Frank Latimore. At the right, sneak shot showing the makeup lady readying June's lovely gams for not-so-demure glamor scene.



Below: Glimpses from PRC's big new production, "Wife Of Monte Cristo," co-starring John Loder and the beautiful Lenore Aubert. It's the lush and lavish sort of costume romance that cinema customers dote on these days.





Remember Sharon McManus, who shared that Mexican dance with Gene Kelly in "Anchors Aweigh"? Here she is again, with James Craig and Dorothy Patrick in MGM's "Boys' Ranch."



Well, will you look at Betty Grable! All wrapped up in her new part in 20th Century-Fox's "The Shocking Miss Pilgrim," said to be the story of the first gal typist to enter business world.



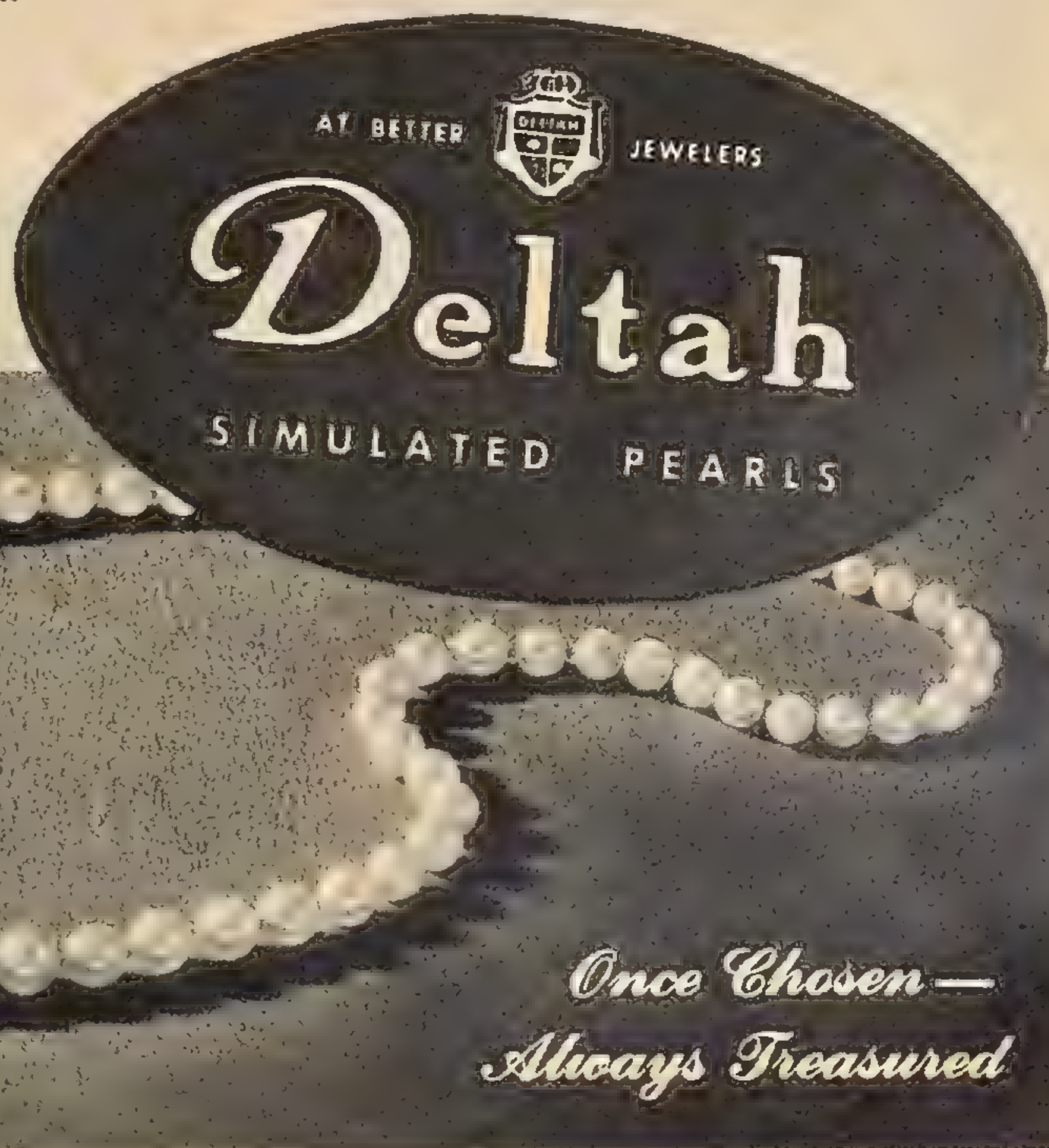
Pigne Hasso

starring in Arnold Pressburger's
"A SCANDAL IN PARIS"
released thru United Artists

PAY YOUR NEW FROCK A COMPLIMENT!

Wear pearls—and see how they add a classic touch to your new clothes . . . especially when they're DELTAH simulated pearls, so closely resembling precious Orientals. Their rich creme-rose color harmonizes beautifully with every costume, daytime or evening. Necklaces and earrings, perfectly matched.

L. HELLER AND SON, INC.
FIFTH AVENUE, NEW YORK



Here's Hollywood



That regular guy, Van Johnson, catches up with Lucille Ball and Desi Arnaz at Ciro's, where Desi and his rhumbasamba band are receiving plaudits for some smooth arrangements.

Gossip by Weston East

DANE CLARK is one Hollywood actor who remembers how tough it was to get started in pictures. When he heard that Sophie Rosenstein, the popular dramatic coach, had been made a director, he rushed to the front office and offered his services. Not because he felt his impor-

tance but realizing an experienced actor could make it easier for Sophie, Dane wanted to be in her first picture. The studio insisted they couldn't waste Dane's talent in a short subject. Dane stuck to his guns and finally won. Lucky Sophie was very grateful.

IF YOU saw "Confidential Agent" we hope you sat through it long enough to see little Wanda Hendrix. As the little

slavey who is pushed out the window to her death, Wanda was superb. When Ray Milland saw her performance (with the Academy Award hovering over him) he took time out to send her a fan letter. Despite all this, Warner Bros. failed to renew Wanda's option. The very next day Paramount signed her, but pronto. What with her romance with young Bob Arthur (one of the best new actors in Hollywood) and being on the Paramount lot where we bet she'll eventually be in a Milland picture, Wanda's spirits are really soaring.

TOO bad, with all the real problems in the world that an ill-advised press agent is trying to start a feud between Joan Crawford and Bette Davis. The rumor that Bette wanted "Mildred Pierce" is ridiculous. Bette has always admired Joan for her beauty and her glamor. When she first read the script, she said she thought it would be perfect for Crawford. Bette likes to do character things, where she can lose herself in costumes and creating. No one is better than Joan when it comes to portraying romantic, exotic, worldly women. Certainly there is no casting problem, as far as their studio is concerned.

MARIA MONTEZ no longer needs that sequin-studded maternity dress she designed for herself. Maria is a mama, (Please turn to page 62)



Janet Blair, above, introduces Louis Busch, her husband and one of the finest music arrangers in radio, to John Hodiak. Right, veterans in civvies, Bill Holden, Glenn Ford.



ACADEMY AWARD

WINNERS

Best performance by an actress: Joan Crawford in "Mildred Pierce." Because of illness, Joan was unable to attend Academy Award presentations, and received congratulations from friends by phone.



At left, Bob Hope, m.c., compares his miniature "Oscar" with Ray Milland's full-sized statuette, above, awarded Ray for best male performance in "The Lost Weekend," presented by Ingrid Bergman.



George Murphy and Peggy Ann Garner pose with Frank Sinatra, co-winner with Frank Ross and Mervyn LeRoy of special award for short subject, "The House I Live In."



Most promising juvenile actress, Peggy Ann Garner; best supporting actor and actress, James Dunn (in "A Tree Grows in Brooklyn"), Anne Revere (in "National Velvet"); and Ray Milland, best actor. Left, Ann Blyth and Michael Curtiz congratulate Joan Crawford.

the very proud mama of black-haired Maria Christina, born by Caesarean operation. When Jean Pierre Aumont, the equally proud papa, heard the flapping of stork's wings, he excitedly called up his good friend and fellow countryman, Charles Boyer. In the fathers' waiting room, the two actors finally noticed they were getting strange looks from the other expectant fathers. For the first time they

realized they were so keyed up and concerned about Maria, they had unconsciously lapsed into their native French tongue. Back they went to speaking de Engleesh!

FIRST she lost prematurely born twin babies and now Gail Patrick is minus a second husband. Gail and Arnold Dean White, former Navy Lieutenant, whom

she met on a bond tour, separated and divorced just eighteen months after their marriage. Easily one of the most beautiful and popular stars in Hollywood, Gail is still searching for happiness. Friends aren't giving too much credence to Gail's determination to remain single. We're inclined to agree with 'em.

IRONICAL that the name of Herbert Marshall's current picture should be "Crack-up." Until their reconciliation recently each night when he returned home from the studio, he was greeted by his estranged wife, the former Lee Russell. They were still living under the same roof because of the housing shortage. Of course they are friends, which at least relieved a certain amount of tension. But even for Hollywood, you'll have to admit it was quite an unusual situation.

Left, Gene Tierney and Oleg Cassini make a picturesque couple at recent costume party.



Robert Hutton finds Suzi Crandall a charming companion at social function of movie celebrities.



Still the happy bride and groom, Betty Hutton and Ted Briskin enjoy a favorite night club.

FRRIENDS, relatives, returning service men, all find the welcome mat waiting for them at Ida Lupino's guest house. The housing shortage being what it is, you can well imagine the cross-section of humanity that invariably turns up at La Casa Lupino. Hollywood whimsically refers to the place as "The Glass Menagerie."

WHEN Cesar Romero and Tyrone Power visited New York recently, they decided to call on the 20th Century-Fox business offices. When they walked in everyone rushed forward to greet them. When an executive shook hands with Cesar (who has been under contract to 20th for over ten years) he exclaimed: "Mr. *Mature*, it certainly is a pleasure to have you back again." Anyone else but Butch Romero might have been highly indignant. Butch loved it.

OUR favorite story of the month concerns Margaret O'Brien and her trip east to call on President Truman. Five people made up the O'Brien party, one of them being Margaret's little girl friend. With practically every second taken, everyone wondered just why she was brought along. "Oh, Margaret is such a solemn little girl," explained her mother, "she just had to have someone to play with." Play they did—for hours and hours the two little girls just sat there transfixed playing—*chess*!

EVER since it was printed (and still untrue at this writing) that "Baby" and Bogey were expecting, the Bogarts have been deluged with tiny garments from enthusiastic fans. Believe it or not, it's killer-diller Bogey himself who has received the greatest number of presents—all from feminine admirers.

THIS is a true story, so help us! Mr. and Mrs. Mark Stevens were having dinner at the Cornel Wildes'. Sitting around having cocktails, Cornel just happened to tune in on Louella Parsons' Sunday night news broadcast. While everyone sat spellbound (not from the picture by the same name) they heard that the Stevenses were expecting a baby. At that particular moment, neither Mark or his wife actually knew it. A week later their doctor confirmed the news.

ALWAYS original, Richard Cromwell has an inspired trade name for the ceramics he's creating for national merchandising. It was his adored wife, Angela Lansbury, who furnished the inspiration. In the future, if your local art or gift shoppe features clay statues and bric-à-brac stamped "Angel Ware," you'll know where they originally came from.



Our publisher, Paul Hunter, poses for our cameraman with Universal star Ella Raines on a recent visit to Hollywood.



Lizabeth Scott, young star of Hal Wallis' production, "The Strange Love of Martha Ivers," listens attentively to Paul Hunter.



George Montgomery has an interested and pretty audience for the story he's telling—June Haver and wife Dinah Shore.



Ginny Simms and Dorothy Lamour find a quiet spot at party for a serious discussion. Ginny soon will be a glamother, too.



Reading from left: Andre De Toth towers above his petite wife, Veronica Lake, at Ciro's bar; our cameraman catches Henry Ford II, Louis B. Mayer and Phil Reed together at the Atwater Kent costume party; Red Skelton and Lina Romay have fun experimenting with sound effects before a broadcast. The Spanish señorita and handsome Turk, below, are none other than Richard Greene, just returned to 20th Century-Fox, and his wife, Patricia Medina, English film actress, at Kent costume party.

"CHRISTOBEL CAINE," Joan Fontaine's next picture, has been postponed because of the star's ill-health. A super-colossal party she was hostessing also had to be called off at the eleventh hour. All of which was a great disappointment to the inimitable director, Mitch Leisen. He was giving a circus party on the same evening. Placards had been lettered. Mitch and his buddy, Billy Daniels, were going to picket Joanie's party, their signs to read: "If Joan Fontaine's party is dull, come on over to our place."

HATS off to Marsha Hunt. Rather than divorce her husband while he was still in service, Marsha waited three years for him to become a civilian and get re-established. In Robert Presnell, her new writer-husband, Marsha has found the happiness she was long seeking.

JOHN DALL, who was nominated for an Academy Award on the strength of the support he gave Bette Davis in "The Corn Is Green," isn't too happy about his Hollywood situation. John never made another picture. Even if Warner Bros. put him into something immediately, it would still be almost another year before his public sees him. By that time, John is afraid he'll be forgotten. If it wasn't that Jane Withers is in Hollywood, John would seek his release and remain in the theater. Here's hoping Janie keeps influencing him.

TOO bad Betty Hutton and her new husband, Ted Briskin, couldn't have settled their first quarrel without reporters and most of Hollywood sitting in. But the bombastic Betty lost no time in letting everyone know. Twenty-four hours later all was sweetness and light again. A difference of opinion regarding the demands of Betty's career seemed to be the basic reason.





Above, Janet Blair, sporting a perky hat, and Ray Rogers, give radio script a final going-over before air time. Errol Flynn, at right, studies up on his lines for a Theater of Romance airshow.



THE most amazing bit of movie magic will take place in "Humoresque." Naturally, John Garfield isn't a concert violinist. But on the screen you'll see him playing, and playing magnificently. With trick photography the violin will be under John's chin. But an accomplished musician's hand will hold the bow, while still another musician's hand will finger the strings. The illusion is sensational. John's term contract is up at the end of this picture, and he, too, plans to join the ranks of independent producers. He incorporated his own company more than a year ago.

BEING in service so long, Bob Taylor really had the jitters the first day of shooting on "You Were There." As a gag, co-star Katharine Hepburn sent out and got him a selection of nerve-quieting pills, capsules, and what have you!

BIG BILL EDWARDS (6 feet, 6 inches) was a pretty lucky guy inheriting all of Stirling Hayden's Paramount wardrobe. But he knew it was too good to last. Now that Stirling and Madeleine Carroll are divorcing, Hayden is returning to pictures. No pre-war materials are available. Good, sturdy woollens are at a premium. So Bill has to divvy up when Stirling gets ready to face the camera.

BECAUSE Alexis Smith was paying her first visit to New York, her rôle in "Gentleman Jim" was played by Joan Lorring, when Errol Flynn was on the radio. Though they work on the same lot, Errol had never met Joan. He was so impressed with her ability, he's informed his bosses he wants her in his next picture. We hear Errol would like a change of character (in the movies, of course) and has his eyes glued to the script of "Autumn Crocus." Joan would be perfect in the rôle of the pensive little school teacher. We hope Errol remembers.

Highlight scenes at left show Ida Lupino and Paul Henreid at the beginning of her tragic romance with the man who loves her sister; her tender loyalty to her drunken, unsuccessful brother, who turns cynical in the face of his sisters' undeniable literary talents. Group picture at bottom of page: Ida Lupino, as *Emily*; Olivia DeHavilland, as *Charlotte*; Nancy Coleman, as *Anne*; Arthur Kennedy as *Bramwell Brontë*.

SCREENLAND SALUTES "DEVOTION"

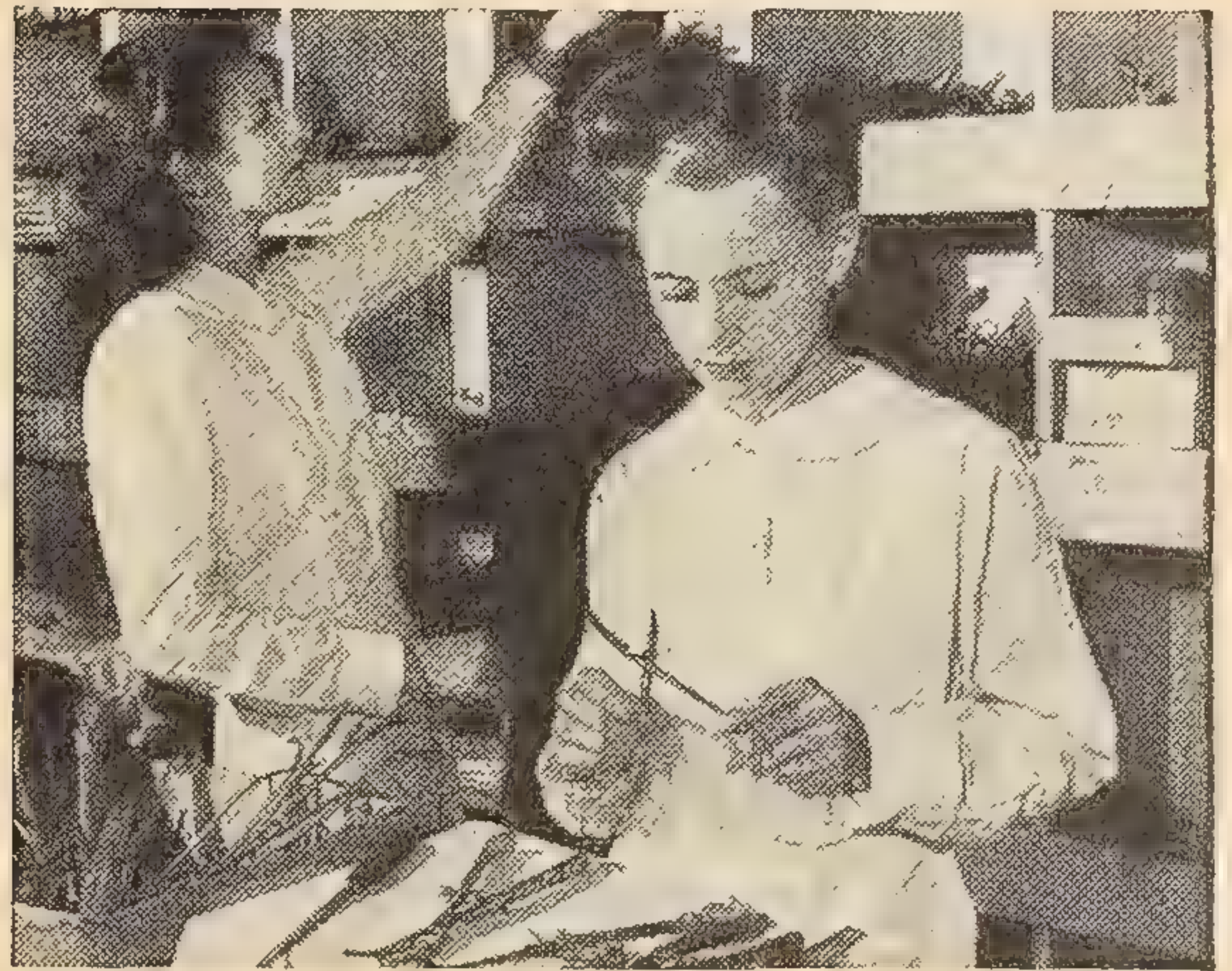
As dramatically appealing as the novels the Brontë sisters wrote is Warner Brothers' film biography of their sheltered lives on the windswept English moors



She's like "a dainty rogue in porcelain," with an adorable *jeune fille* look!

ARTA FOLWELL
TO WED STEPHEN T. EARLY, JR.
EX-INFANTRY OFFICER

Mr. and Mrs. Henry Philip Folwell of Jackson, Mississippi, have announced the engagement of their daughter, Arta Parvin Folwell, to Mr. Stephen Tyree Early, Jr., of Washington, D. C., formerly a Lieutenant in the Infantry.



MERCY STEEL—Arta helps sort and clean surgical instruments to be shipped to Europe. Since 1940 the Medical and Surgical Relief Committee has been sending supplies throughout the free world. Volunteer workers, like Arta, help collect, sort, and clean them before they are sent.

SHE'S *Engaged!* **SHE'S** *Lovely!* **SHE USES** *Pond's!*

IT WAS AT A PARTY in Atlanta that Arta and Stephen met, and it's easy to see why she danced into his heart.

Her hair is silk-spun, her eyes warm, friendly brown, her complexion pink-and-white and baby soft. "I use lots of Pond's Cold Cream on my face right along," she says. "It makes my skin feel really *super*."

Yes—she's *another* engaged girl with a charming soft-smooth Pond's complexion! And *this* is how she cares for it:

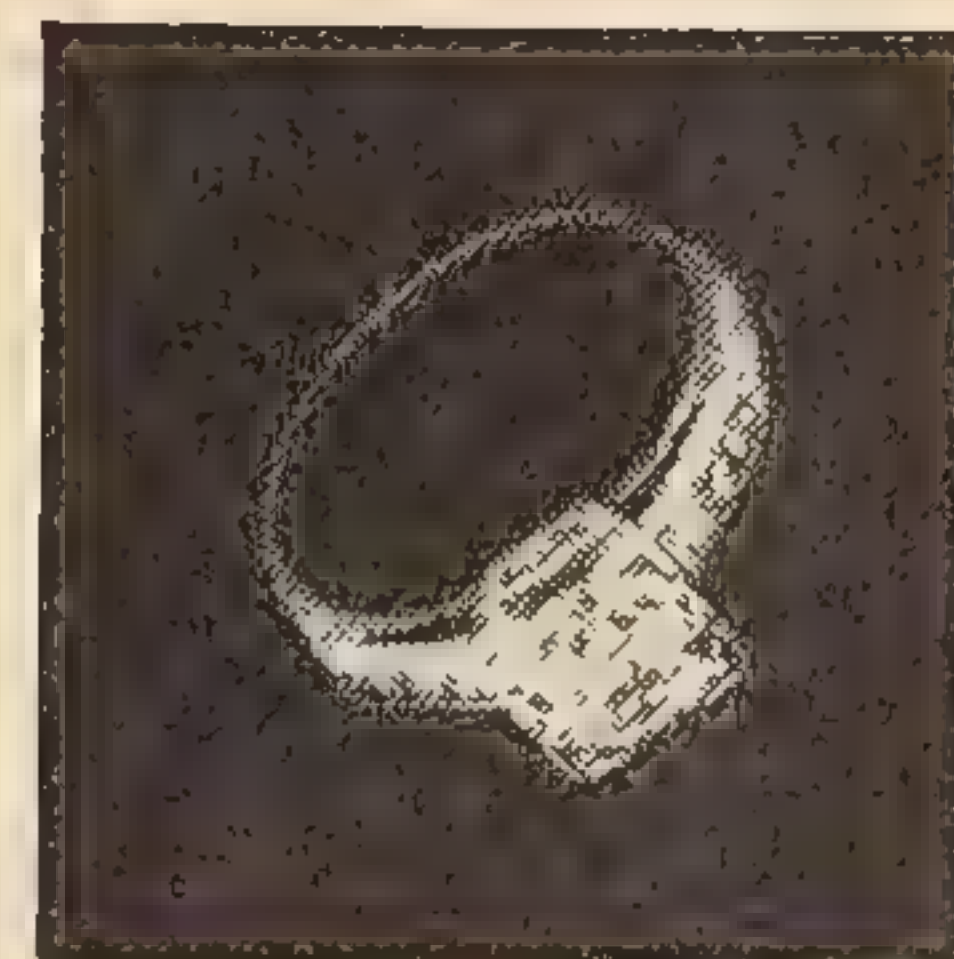
Arta smooths snowy Pond's generously all over her face and throat—and pats well to soften and release dirt and make-up. Then tissues off.

She rinses with a second creaming of silky-soft Pond's, working it round her face with little circles of her cream-covered fingers. Tissues off again. "I



like to *cream double* each time—for *extra* cleansing, *extra* softening," she says.

Pond's *your* face twice a day—as Arta does—*every morning* when you get up, *every night* at bedtime. In-between clean-ups, too! It's no accident so many more women use Pond's than any other face cream at any price. Get a *big* luxury jar of Pond's Cold Cream *today!*



HER RING—a stunning diamond in a square setting.

**A FEW OF THE MANY POND'S
SOCIETY BEAUTIES**

Thelma, Lady Furness
Miss Geraldine Spreckels
The Lady Moyra Forester
Mrs. George Jay Gould, Jr.
Duchess de Richelieu

The Return of Richard Greene

Continued from page 44

Blue Swan
QUIZ

WHAT'S THIS?
(see answer at bottom)

NOW WHAT'S THIS?

**THE TRADEMARK THAT MEANS
THE FINEST IN UNDIES!**

No need to guess... look for the famous Blue Swan Undies... in whispery soft fabrics cleverly styled to fit and flatter.

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MAN STANDING ON GRATING
YOU'RE UNDERNEATH LOOKING UP

owing to sickness, but the strict laws which govern all forms of labor in Britain forbade him to leave for Hollywood then. Instead, the British government directed him to play for ENSA (English equivalent of the USO) and to appear in certain approved films which would bring them high tax revenues.

So Dick found himself working harder and more intensively at his chosen career than he had ever done in his life before. He acted in all types of stage plays for troop audiences all over the European battlefield, in Shakespeare and in modern dramas and in Bernard Shaw's costume comedy, "Arms And The Man." Slowly and surely he gained all that knowledge and experience which makes the difference between "the young man in a straw hat" and the actor possessing the vigorous power and confidence of portrayal that enthalls the audience.

He also appeared in a controversial film called, "Don't Take It To Heart," and was the star of a grim story about the British 8th Army's North African campaign, "Desert Rats," wearing a dirty sweat-shirt and a week's beard right through the production. His last film in Britain, "Gaiety George," has given him a truly tremendous part, as the great London showman of forty years ago, a kind of English Ziegfeld with a stormy private life. Dick shares starring honors with glamorous Ann Todd, the tall, brown-eyed blonde who is also coming to Hollywood. "Gaiety George" is one of the ten specially selected British films to be shown to American and Canadian audiences this year by the new International Pictures, Inc. So you can see just how good Dick has become while waiting for his first post-war American production.

Signs go to show that the new Richard Greene should find success again in the country he now considers as his own. There is one neighborhood theater near London's white Marble Arch that was favorite with the GIs and WACs from U. S. headquarters two blocks away. British film executives used to sneak in there to discover which of their players appealed most to what was practically an all-American audience. "Don't Take It To Heart" won instant approval and some of the girls in olive-drab even paid return visits.

Dick has not returned to California alone, for since he has been in Britain he's lived a love affair as swiftly romantic as anything he's ever enacted in front of the cameras. While still a soldier, he got a 48-hour pass so traveled down to Denham Studios to see his old friend David Niven, who was making a picture there. As they sat in the studio restaurant eating their midday Spam and brussels sprouts, Dick suddenly broke off the conversation and asked: "Who's that girl who has just come in?"

David looked and saw a slender little girl of nineteen, with thick black hair and wide green-flecked dark eyes and a skin like magnolia blossoms. A girl as sweetly fragrant as a fresh Spring flower,

wearing the billowing white chiffon skirt and beribboned silk pumps of a ballet dancer.

"Oh, that's Patricia Medina," he answered. "She's been sent along from a dancing school to do a solo in the night-club scene."

"Introduce me," Dick commanded, and cheerfully David obliged. He left them talking together while he walked back to his dressing-room, but just as he got inside, Dick arrived, too.

"She's wonderful," he pronounced. "I'm going to marry her." Three weeks later he did, and they've been ideally happy ever since.

Only child of an English mother and a Spanish father, Pat has spent much of her life in Barcelona and Madrid, so the news Dick was going back to California enchanted her because she loves sunshine and color and warmth. In England the Greenes lived in an old farmhouse which Pat characteristically decorated with white walls and scarlet drapes and vivid Andalusian shawls. "Now I'll be able to have a real Spanish-style home in Hollywood," she wrote to all her friends, and promptly gave away all the plain dark wartime utility furnishings she had been forced to use in London.

Pat has already taken parts in small British films made for the home market under Two-Cities Films banner, and as soon as she arrived in Hollywood Twentieth Century-Fox signed her to an acting contract. But she admits honestly she has still a lot to learn and she studies hard every day, acquiring the voice control and the dramatic skill and everything else that's needed. She seems to be excellent material for stardom, however, with an exquisite natural grace and a lovely little oval face and the sincere determination to work, without any suspicion of "temperament."

Pat will like the American way of life as much as Dick does, for she's just as enthusiastic about the open air. Golf and horse-riding are their favored sports and they are both good swimmers who will revel in California's beaches. Pat believes she has distant relatives now living near Sacramento. One of her father's cousins emigrated there from Spain many years ago, so she is going to try to trace the family. She wants to see the Californian vineyards, too, for her father was a wine-shipper, and she always spent her school vacations in the hilly, grape-growing districts of Southern Spain.

Dick has lots of friends in Hollywood, of course, with whom he has kept in touch by mail throughout the years of war. Every one of them has received a big autographed photo of Pat in advance by way of introduction and a polite little note of "looking forward to meeting you myself" from her.

Yes, the Greenes are a grand young couple, the kind you would like to know yourself. Here's wishing them well in Hollywood, with our thanks to Dick for that wartime service and the pleasant anticipation of seeing him starring on the screen in many top-ranking films.

MRS. GEORGE MURPHY—
*delightful wife of the debonair
screen star.*

"Enrancing!"

says Mrs. George Murphy

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The perfect cake make-up is here! Some cake make-ups pleased you in one way...some in another... but the new Tangee Petal-Finish Cake Make-Up is ideal *in every way!* It's easy to apply—stays on for extra hours—is designed to protect your skin—and does not make you look as if you were wearing a mask.

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the essential Jennifer—the Dream Girl. Because her parents had trouped all over the Midwest, they wanted their daughter to have a more stable life, but testimony from Tulsa, Oklahoma City, and Dallas, where most of her schoolgirl days were spent, proves that from early childhood Jennifer dreamed of being an actress, and after she had the exciting experience of portraying a stick of peppermint candy in a Christmas play at the age of six, her future was settled in her own mind. She was in every school play that came along after that.

At Monte Cassino she had three years of dramatic and speech training and the Benedictine Sisters remember her as “a girl of marked talent, very quiet about asserting herself, but able to do virtually anything in the dramatic line.”

A dream phase that our Jennifer went through at that time was what she now laughingly calls her “Peter Pan complex.”

“Several girl friends and I decided, at about fourteen, that we did not want to grow up until the last possible minute; that girls who were always trying to seem grown-up looked silly; that we would not wear long dresses nor high heels until we had to,” she explains. “That viewpoint lasted about a year, vanishing when I developed a crush on a red-haired choir boy,” she laughs.

Despite her father’s wishes that she major in science or study law, Jennifer persuaded him to allow her to continue her drama courses, and then began the dreams about “being like” well-known actresses. She would read aloud to herself in what she thought were Sylvia Sidney’s low tones, the classic delivery of the Divine Sarah or the vibrant voice of Katharine Cornell.

The “Peter Pan” complex ended, she next longed to be sophisticated and began doing definitely unrequired reading such as Ibsen’s “Ghosts.” That dream of sophistication, incidentally, never has left her. The tall, slim girl whose piquant face and unassuming manner made her the perfect *Bernadette* still can look seventeen when she has her bronze-brown hair loose and is wearing a peasant dress. For formal occasions, however, she chooses to be sophisticated and is convincingly so; she wears her hair up, a sleek gown and looks like something out of next month’s *Vogue*.

Not always has her dream of that worldly manner been appropriate. Even in the lean days when she and Bob Walker were struggling for acting recognition in New York her weakness was to imagine herself as “svelte,” and her only “good” dress was a slinky black affair. This she foolishly wore, with red-heeled slippers, for an audition as the ingénue “Claudia” at David O. Selznick’s New York office. Midway through a scene from the play she realized how silly she must look, broke down, wept—but somehow convinced the executive that she might be an actress after all.

In her first attempt to get a break in pictures, before that fore-mentioned foray on the Selznick office, she did al-

most everything she could wrong, in trying to get a studio job, because she never could separate herself from a dream personality. Very young and looking it, for tests she unwisely would dig up something from “Ghosts” and other tragic or sophisticated scenes; she was continually imitating Joan Crawford or some other actress she admired. As a result her tests were inappropriate, and bad. She had only a few small rôles in Westerns, then went back to New York for more stage training.

As for honesty, when she finally was signed for *Bernadette*, after being given the new name and identity of Jennifer Jones, it would have been simple for her to skip over that first onslaught on the cinema citadels, but she frankly admitted that a few years previous she had been a dismal flop in Hollywood. Twentieth Century-Fox also thought it might be wise for her to refrain from mentioning her marriage and two small sons while portraying the virgin of Lourdes. The studio reckoned without Jennifer’s honesty again. In her very first interview, and consistently thereafter, she talked about her family. Even made a point of it!

But to return to our sixteen-year-old, dreaming of being a great actress. She wanted advice and thought it could best come from her idol, Katharine Cornell. So Jennifer wrote her a letter asking whether she should go to college, as her parents wanted, before she went to dramatic school.

“I hardly dared to hope she would answer, but she did,” Jennifer recalls. “I had never met her, but her letter was kind and gracious. She urged college first. That wasn’t the advice I wanted, but I followed it for a year. Then the dreams started again. I wanted to learn acting by *acting*! After a Summer of stock in Kansas and Oklahoma I convinced my parents that the American Academy of Dramatic Arts was the place for me to study. I took off in a daze and reached New York in a state of happy bewilderment, full of the most roseate reveries.”

A few years and many dreams later, as a member of the Book-of-the-Month Club, Jennifer read and thrilled to the Franz Werfel novel, “The Song of Bernadette.” For days on end she dreamed of what it would be like to play *Bernadette* on the screen.

“That was the most fanciful kind of dreaming at the time,” Jennifer says, “for Twentieth Century had bought the screen rights. I was under contract to Mr. Selznick, still in New York, and with no prospects of testing for a rival studio.”

Then suddenly she received a summons to rush to the Coast to test for that very rôle, and this time the dreams she could conjure up paid off directly. After the field of hundreds of young actresses had been narrowed down to six, Director Henry King summoned these finalists, including Jennifer, for their final tests. The six were asked to focus on a man behind the camera waving a stick and to imagine themselves,

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It took a great deal of argument to convince Dr. Appel that hundreds of thousands of women, who could not visit his office, should still have the benefit of his advice—that bringing happiness to these persons could be very helpful—that his vast experience and specialized knowledge of the skin should be for all, not the few.

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as *Bernadette*, there seeing the Vision.

"The other five did very well, but only Jennifer looked as if she saw the Vision," recalls King.

Jennifer's vivid imagination has enabled her to give the widest scope and keen individuality to her five extremely different rôles.

There was saintly *Bernadette*, then the "girl next door" in "Since You Went Away," and the amnesia victim in "Love Letters." Brooding temperament and fiery passion she brings to the character of the half-breed in her first Technicolor production, "Duel In The Sun"—and wait until you see Miss J. in color! To round out the picture, or repertoire, she has her first out-and-out comedy rôle as the servant girl niece of a Cockney plumber in "Cluny Brown," and that master of comedy, Director Ernst Lubitsch, says she is "marvelous," proved by the fact that he waited five months to start production until he could have Jennifer in the title rôle.

On the other side of the Jones personality ledger is her thoroughness in study to help her "imagine" herself in a rôle. Before "Duel In The Sun" she borrowed every available book from the research department to learn the reactions of white settlers to half-breeds in the pioneer West. She practiced the sensual walk she fancied *Pearl Chavez* would have, and learned to ride like Buffalo Bill—to the alarm of her former teacher at Monte Cassino, prompting the letter from Sister Ursula.

Her imagination has prompted her to say repeatedly, "If I had a dollar I'd live on it; if I had a million I'd live on that." But to prevent necessity for the former, she wisely has engaged a business manager. Jennifer wouldn't be exactly happy if she had to devote her time exclusively to housework. She isn't domestic and doesn't like to cook.

She is a worrier about her work and becomes so absorbed in it that she often fails to recognize acquaintances on the movie lot, or loses the thread of a conversation. She is embarrassed and perturbed by this concentration. Yet away from work she makes her power of concentration a social asset. Jennifer is not given to chatter; she is close-mouthed, but she listens completely, absorbs conversations and remembers them six months later. She accepts people as they accept her. If they seem to expect her to be indifferent, she is.

Despite her shyness and habit of talking little, Jennifer likes to be with gay people, and according to her best friend, Anita "The Face" Colby, is "gay inside."

Up to the present, Jennifer has had one goal on which to concentrate her dreams: to become a truly good actress. Now, good young mother that she is, she has started dreaming up futures for sons Bobby, six, and Michael, five. She worries sometimes about Bobby. "Michael will be all right—he can take care of himself. But Bobby's a dreamer and so kind that I think life can hurt him."

Well, Jennifer always has been kind, and a dreamer. An old song stated, "I'm a dreamer, aren't we all?" And Jennifer's dream-girl nature, neatly blended with her determination, concentration and hard work, has paid off.

Smart Little Number!

Continued from page 40

She knows, because she had too much of it when she first arrived in Hollywood in 1940, and it was in those far-from-happy days that her attention was first brought to numerology.

To go back a bit, Signe, who was touring Europe in such stage classics as Molière, Ibsen, Shakespeare, and Eugene O'Neill in her teens and had won awards for appearances in European pictures, had turned down offers from America because, as she says, she wanted to remain in Europe until she had developed as far as possible with the degree of maturity she then possessed. In 1940 she felt that time had arrived, so she left her native Sweden, with the blessings and high hopes of her people, and set out for America, under contract to RKO.

"The Swedish people were wonderful to me," she said. "I was their baby, their pride, and they expected great things of me. I was so touched and proud, and so eager to live up to what they expected! I wanted to do something really worthwhile, not only to satisfy my own ambition, but to justify their belief in me.

"Well, you know how it is when a new actor or actress arrives here. They roll out the red carpet, they treat you like a queen. In this country they seem to regard theatrical people almost like kings and queens. I was amazed, and, of course, it was very flattering. I thought, 'Something very wonderful is bound to happen here.'

"Then all these things they have you do for publicity—that was all new to me. In Sweden we don't have anything like that. Publicity as a profession in itself doesn't exist. You get notice in the newspapers after you've earned it. Here they gave me publicity, publicity, and more publicity—but not even a test! Time went on, but nothing happened. All that money they spent on me, and then never let me work! It's that terrific waste that I can't understand.

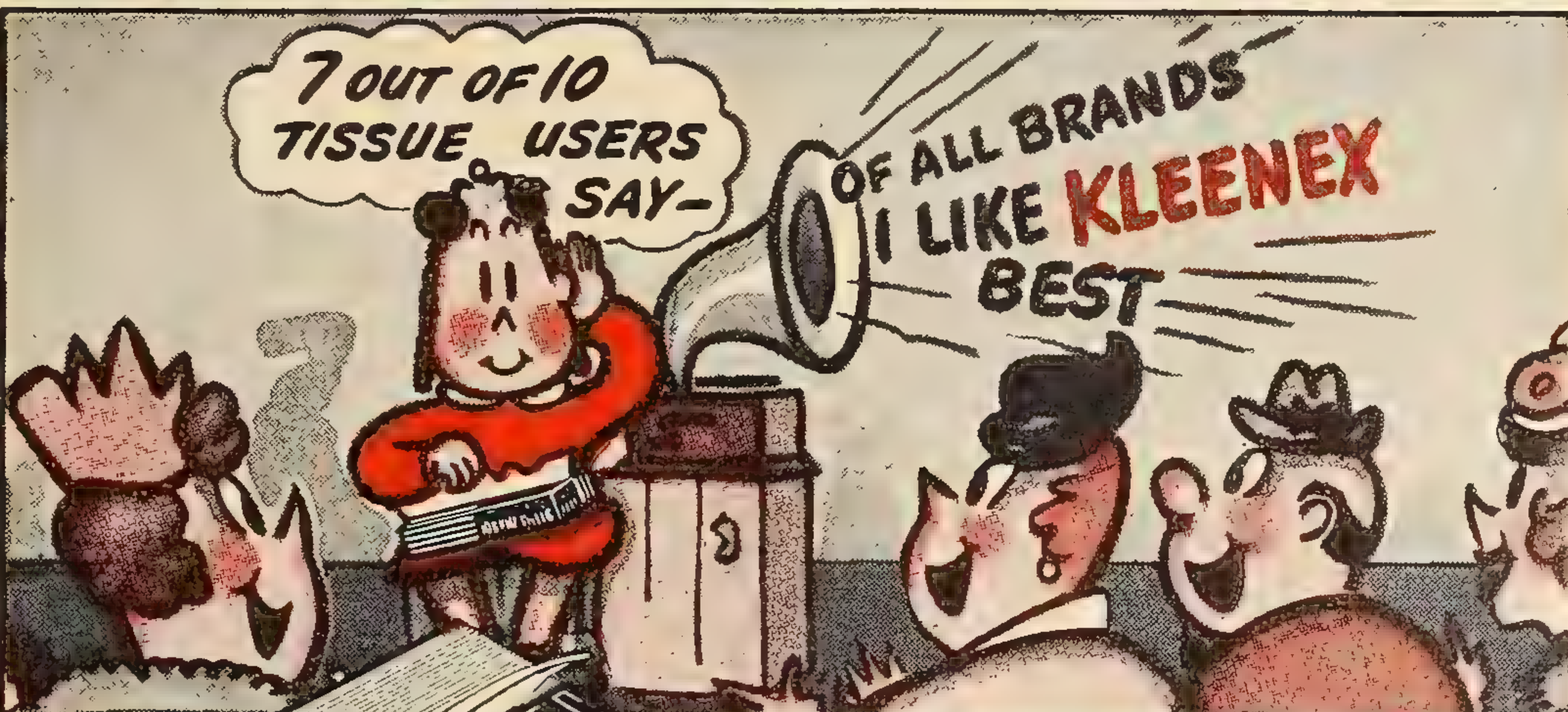
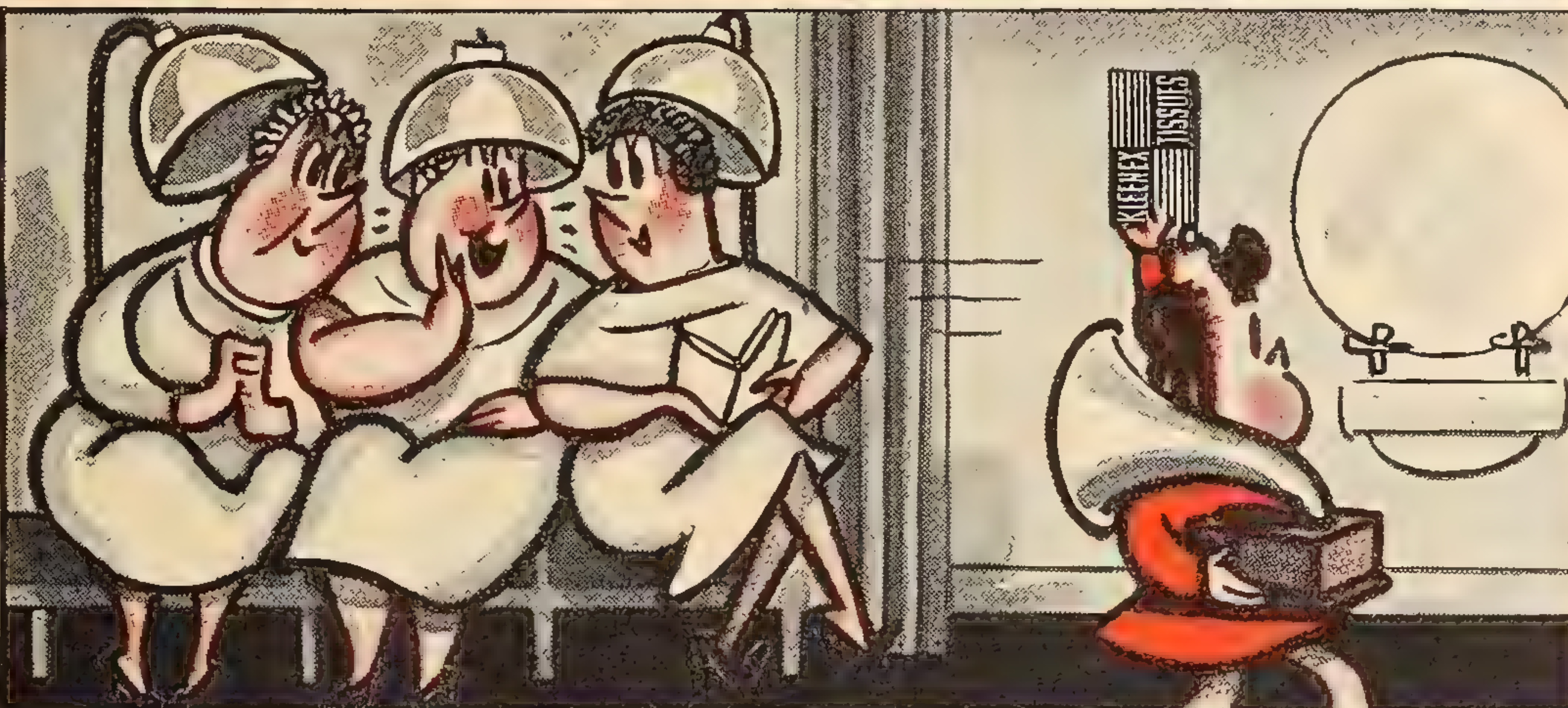
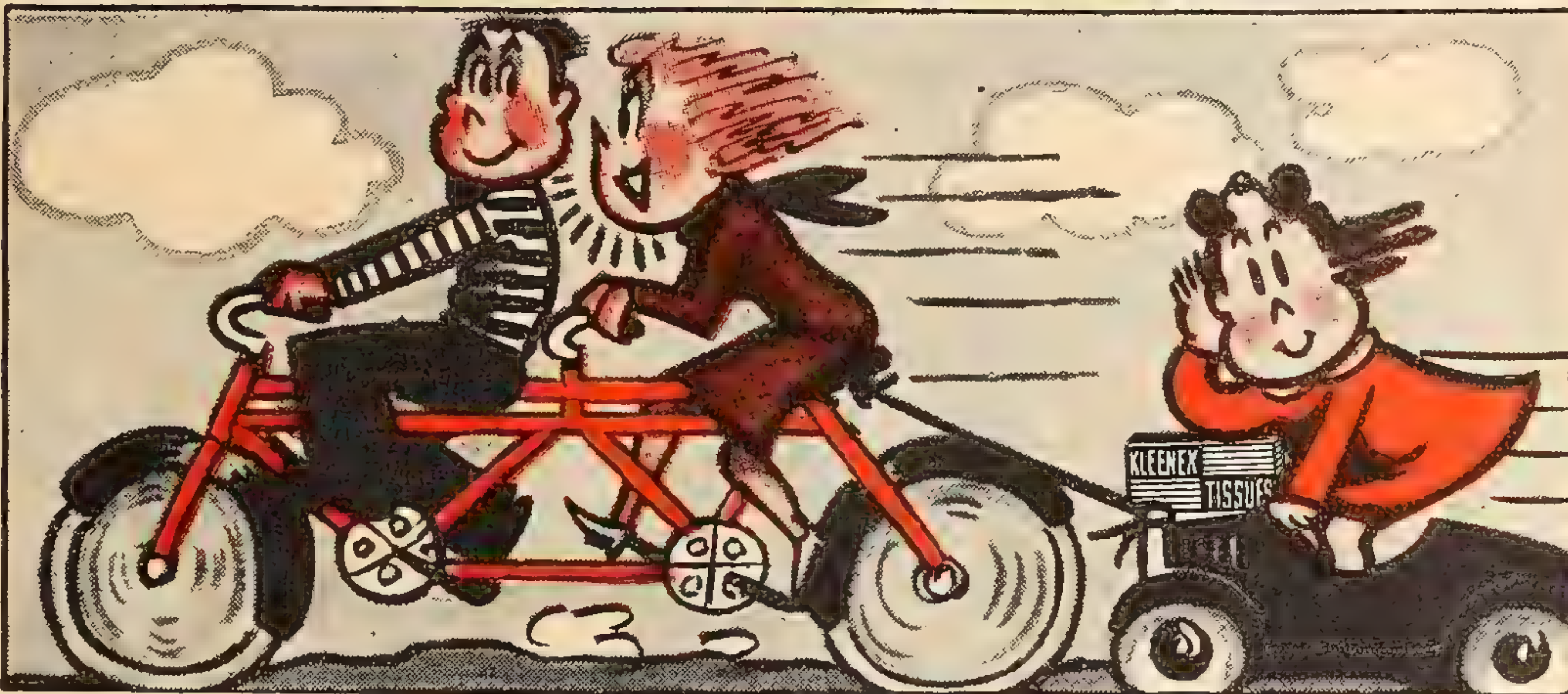
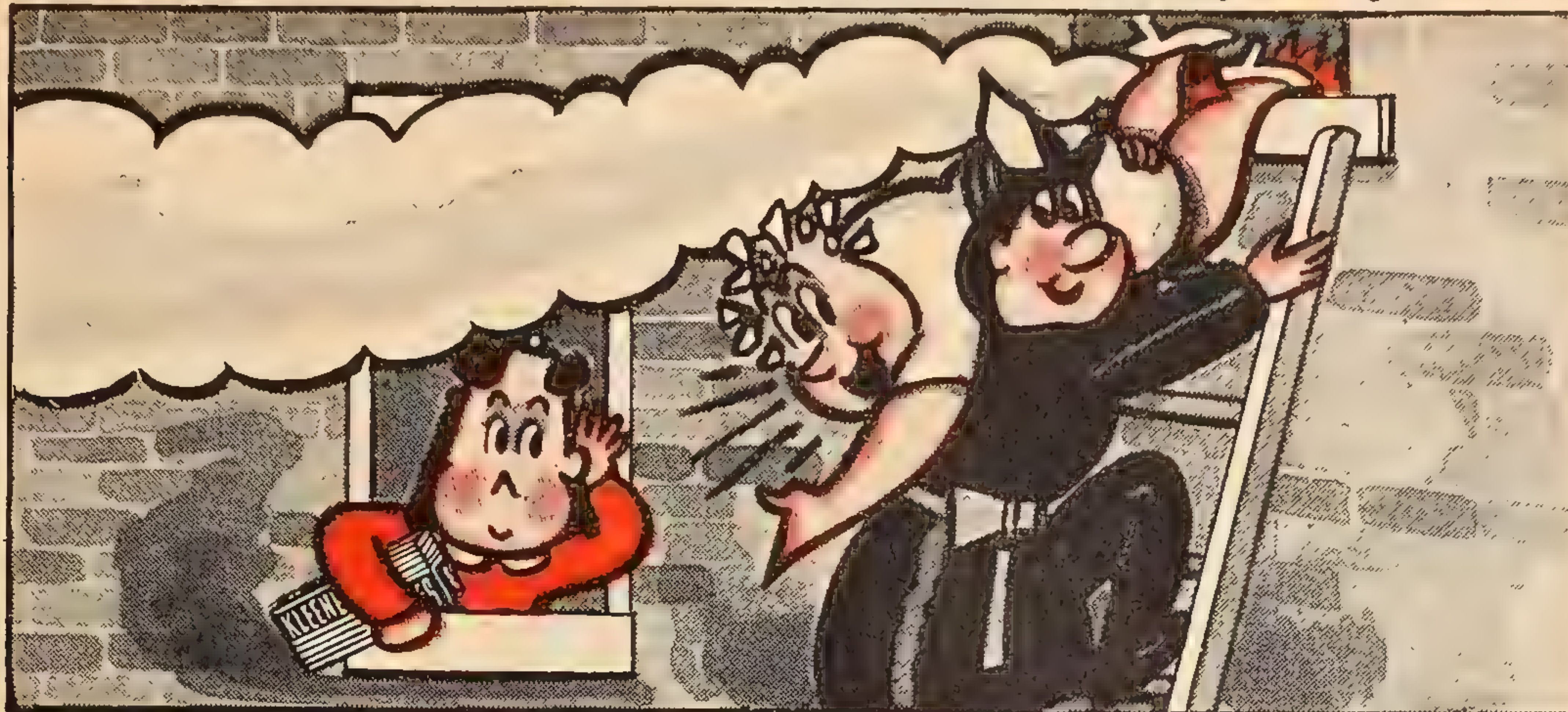
"You must understand that I am not criticizing RKO, for I have many good friends there, and they were very nice to me. Other people have had the same experience at other studios. It's just one of those things that happens sometimes in this business. But you can see how discouraging it was to be idle so long. I became very depressed about it, and after waiting about a year and three months I asked them to give me my release.

"Then I was ill for a long time, and my money was getting very low. But when I got well enough to work, though I had other offers, I found that because I came in on a visa to work for RKO, the law forbade my working for anybody else. This was very distressing to me because all my life I had always been able to work with my head or with my hands. There was always something I could do when I needed money. But I could not work anything out, and I had to get relief. For a long time I lived on \$16 a week.

"During this period I met a woman

LITTLE LULU Listens In

by Marge



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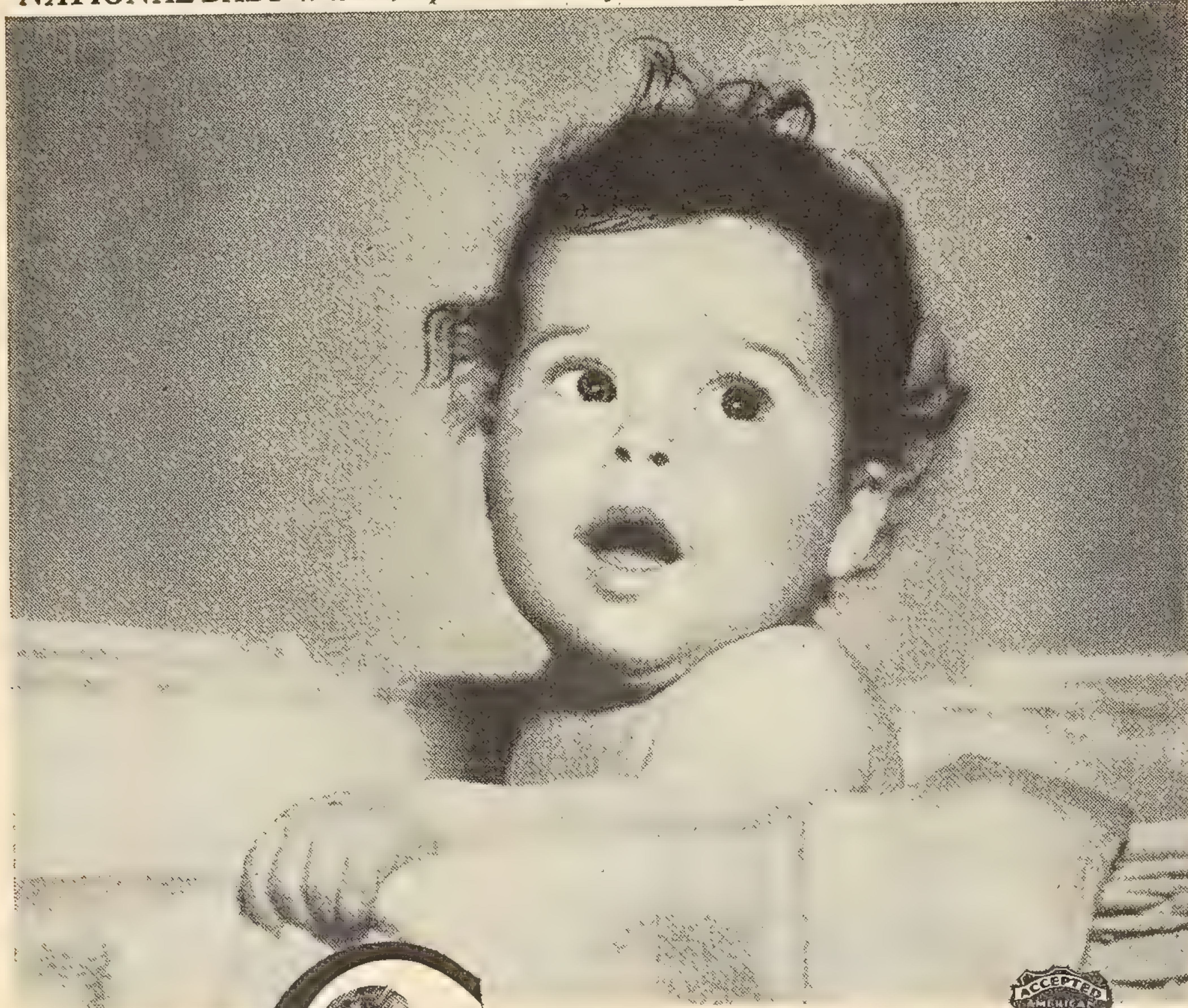
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who is one of the most famous numerologists and astrologists in this country. She combines the two. She told me so much about my past life that was right that I had great confidence in her, though at first I had been very skeptical. I had about decided the only thing left for me to do was go home, but she kept saying, 'You will not go home.'

"Another thing—I had been trying to get my little boy over here, and there were so many delays about that. I felt I could not be separated from him any longer.

"I didn't really want to go home. It hurt my pride, and I felt like a failure, as if I had let them down. They would have been very sweet and kind to me if I had gone back—I knew that. But you know how it is. When you go some place to accomplish something, you don't want to return until you've done it. All this time they were so wonderful to me at home. They wrote articles about me in the newspapers, and sent me clippings. They gave me awards for old pictures made ten years ago, just to keep me happy and encouraged.

"Finally I went to Washington and talked to various people in the State Department about getting a quota number so that I could work. They were wonderfully kind and helpful to me. They realized my situation right away, and set about helping me. But there were still delays, and several times I was about ready to go. Every time, this numerologist-astrologist would write or phone me and say, 'You're not going.'

"Then my son arrived on the last boat to leave Sweden. And I did a stage play in New York. After that, Metro offered me a contract, so my boy and I drove out here to California. The State Department hurried things up so that I could go to Mexico for my quota number, and I got back here just three hours before my option would have lapsed, and signed the contract with Metro.

"Well, so many things had worked out as this woman told me they would that I got interested in numerology, and began to study it. I also did a great deal of reading on related subjects, and I go a great deal by instinct and intuition. My first impressions are nearly always right. It almost always turns out to be wrong if I go against them.

"For about two and a half years now I have been able to set numeroscopes. At first I did it just for my friends, and I used to do it a lot for the soldiers in the hospitals. They loved it, and it helped keep them entertained and interested.

"Now, more people have found out that I can do it, and when I go to parties they like me to do numeroscopes for them, and sometimes on the sets they ask me. Of course, people always love to have their fortunes told, and this method appeals to them because it is colorful. I enjoy doing it, too, though I can't keep it up too long at a time because I put a lot of concentration into it, and after I do a few, I find I get very tired."

"And how does it apply to yourself?" she was asked. "Do you consult numerology in working out your problems?"

Signe shook her head, and smiled roguishly. "No, I can't help myself. I can help other people work out their problems quite often, but when I have a problem I need ten million people to help me.

"Oh, once in a while, when I find things are getting a little mixed up and I am troubled, I say to myself, 'Now, what is going wrong?' Then I go to work and study things out according to numerology, and it does help me to understand what is happening and to plan things better. I don't believe in blind adherence to any of these things. You can't be a crackpot on any subject, because life is much too complex for one course of study to give you the complete answer. But all knowledge is helpful, and used as one of many tools, I have found numerology very practical in many instances.

"It's an old, old science, you know, and there are many different systems. The ancient Kabala, the Hebrew system, was used in Biblical times. You remember, in the Bible, it tells about how Sara's name was changed to Sarah after she had a child. I myself use the Pythagoric system, which was founded on the teachings of Pythagoras, the mathematician and scientist of ancient Greece. All these systems are based on the premise that since you can measure everything else in nature—the seasons, the stars, the tides, vegetation, etc.—why can't you measure yourself, the timing of events in your own life, your relationships with other people?

"I think the timing is where numerology can be of greatest help. Timing is a very important thing in our lives, and very few people give it much thought. For instance, into our lives there often comes a period of inactivity which is intended as a time to rest and conserve our mental and physical energy for a period of important activity which is soon to follow. If we don't know what they mean, we often get bored and restless during periods of inactivity, and start frittering our energies away in all directions in an effort to stir up more activity. Then when something really important comes, our energies are spent, and we are not able to meet it in the best way. Through numerology, we can understand what these periods mean.

"There are many different things that help different people. A lot of people are greatly benefited by psycho-analysis. Numerology happens to appeal to me because it's such an old, exact science, and it works so impersonally. It gets your thoughts away from yourself, makes you more aware of other people and your relationships with them, and gives you a perspective on your own life. That's why it helps so many people.

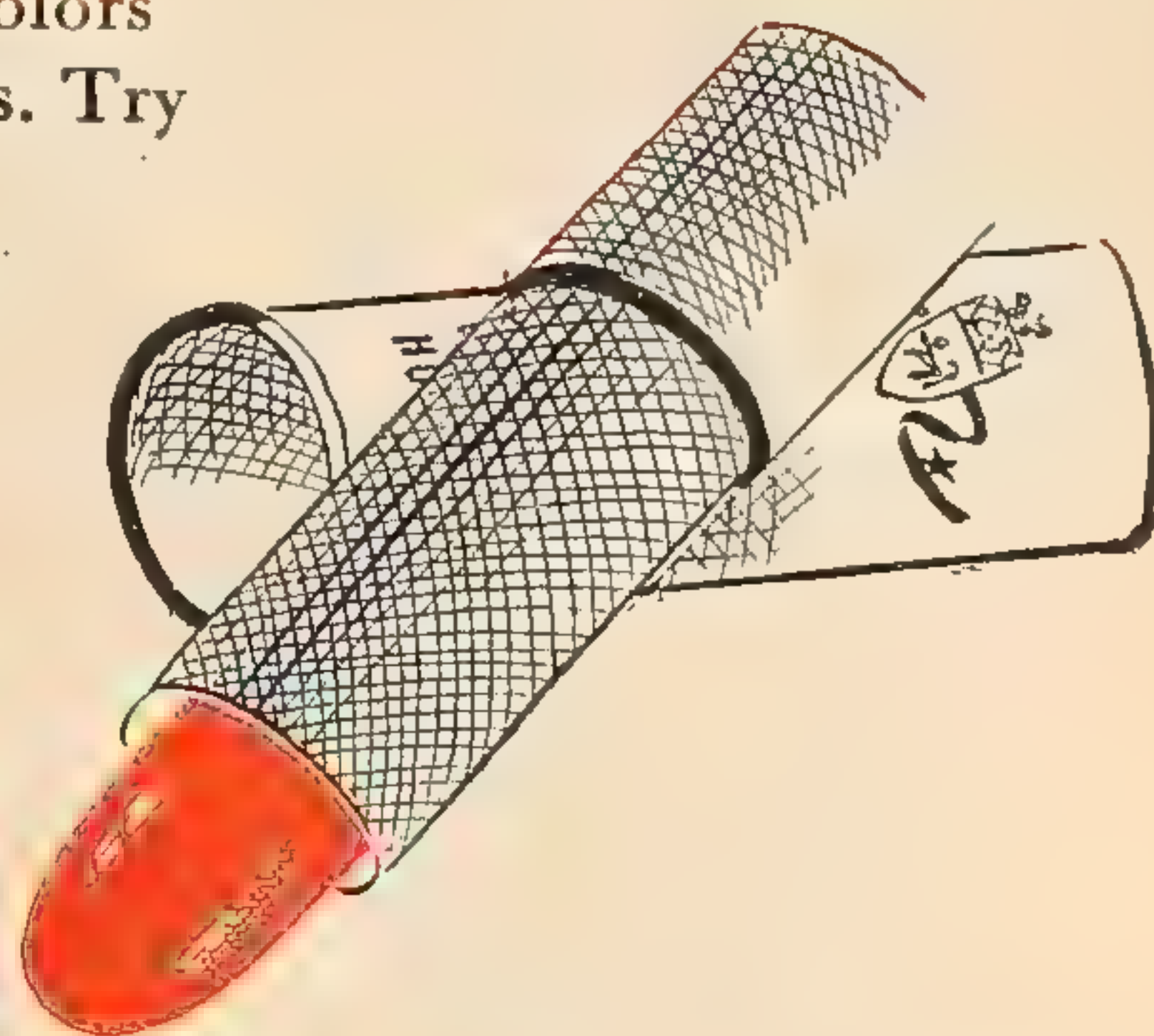
"There are very few people who don't need something to help them along—faith, philosophy, or the advice of a priest. I have great faith myself. Faith, balance, and timing are the important things. If we had these three things within ourselves, nothing else would be necessary. We always have a voice within ourselves, but we don't often listen to it. If only everybody would take time to listen to that inner voice we all have! Numerology is just one method of tell-

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ing us what the inner voice has to say, of getting us to listen to that inner voice.

"And another thing you must understand, none of these things—numerology, astrology, philosophy, or whatever it is that helps you—relieves you of the necessity of putting forth a lot of initiative and good hard work. You never have the right to just sit back and say, 'Oh, well, it's no use to try, because the stars, or the numbers say this isn't the right time.' If you are going to use numerology or anything else to excuse your own laziness and failures, then you are just kidding yourself. But if you are honest, and use it as a guide to planning your activities more intelligently, it can be very helpful."

Signe is a girl who accentuates the positive with every breath. Many a weaker character would never have felt at home in America after such an unhappy beginning as hers. But for her, the difficulties have only added zest to the game, and she loves it here. "America is a wonderful country!" she exclaimed. "It's like a child, compared to Europe. The people here are young in their ideas and attitudes; they're tolerant, enthusiastic, often impatient. But that all goes with youth, and that's why they win!"

She has the knack of getting along with people. Even George Sanders, who has a flair for rapier-like sarcasm, if aroused, was no problem to Signe (who can match wits with the best of them, and could probably thrust a pretty neat "rapier" herself, given sufficient provocation). With or without numerology, she got Sanders' number early in the game of "A Scandal In Paris," and says, "He's a charming, intelligent, sincere person. He was wonderful to me, and I thoroughly enjoyed working with him."

With scarcely time to catch her breath in between, Signe went from "A Scandal In Paris" to "Strange Triangle," in which she says, "I play a very charming girl who is fundamentally mean, selfish, and cruel, but nobody catches onto it until the end. Preston Foster and John Shepperd are the two male leads, both such fine actors and wonderful to work with. We have so much fun on the set.

Unlike so many Scandinavians, Signe is not the outdoor type. She loves Nature, but she prefers to remain indoors. So what does she do about that? "I bring Nature indoors," she explains, "by using the strong, vivid colors of Nature in my house. Colors are very exciting and interesting to me. They do something to me psychologically."

Her house on a hillside above Sunset Boulevard in West Hollywood overlooks the entire city of Los Angeles and surrounding communities, with even a view of the Pacific thrown in on bright days. The minute you walk inside the house, you are impressed with its atmosphere of vitality and repose—vitality in the colors she has used, and repose in the complete absence of chi-chi. Signe planned all her interiors herself, and says she has done many houses, though she's never studied interior decoration. But it's evident she inherits marked artistic ability from her mother and grandmother, who were both distinguished painters.

A large front room upstairs, which Signe calls her "rumpus room," has a gay and expansive air, with walls and curtains of sunshine gold.

Signe's own room has vivid dark blue walls with plaid curtains combining that color with the gold of the bedspreads. On her walls are several charming landscapes signed "Henry H." These were done by her son. Signe herself has done some nice paintings, two or three of which are hung in the rumpus room. She says she has never studied painting, but likes to dabble. And very skillful dabbling it looks to be. She pointed to one hanging in the upstairs hall—a picturesque head of a Negro girl, wearing a gaily colored scarf on her head.

"That," explained Signe, "started out to be a spinning wheel, and then it turned out to be the colored gal instead. So you see I don't know much about painting." Oh, no?

Pretty smart little number herself, this little reader of numbers.

Dual Personality

Continued from page 29

commission me. But that was the last thing in the world I wanted. I'd make a lousy officer, and I knew it. Also I'd hate the work and responsibility. So I took my basic training, and at the end of eleven weeks they made me a cadreman—an instructor in drill combat training.

"Later I was sent to the separation center at Fort MacArthur, where they asked me what kind of work I could do. I said I couldn't do anything. 'You can count, can't you?' 'That's to be seen.' 'We'll put you to work counting teeth,' they decided.

"Actually, however, I wound up as assistant to the orthopedic examiner. All day long I kept saying to the men, 'Bend 1-2-3-4,' through 900 inspections. I ended up each day feeling like a prune."

Other revelations G.I. Mitchum makes about his Army life: "I was never recommended for the Good Conduct Medal. Once I was a sergeant for four whole hours. At the end of that time they busted me." Then, contradicting himself, "I asked to be busted. I didn't want to be a sergeant, any more than I wanted to be an officer."

Immediately after his discharge, ex-G.I. Mitchum returned to his wife and two youngsters in West Hollywood. He had hoped to have a week's reunion with them. Instead, the day after his return, he was back in uniform again (this time as a Marine) in "Till The End Of Time," at his home studio, RKO.

His reconversion to civilian life was paved with shocks. Principally the shock of finding himself and the aforesaid wife and two children out on their ear, evicted, because the landlord was selling their home in West Hollywood to someone else who wanted to live there himself. By hurrying and scurrying around, the Mitchums managed to locate a new home in the hills off Cahuenga Pass, but its occupants said they couldn't be

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out of there before Christmas. The Mitchums faced the bleak prospect of December without a roof over their heads.

Under the circumstances, you might imagine that Mitchum would abandon everything else to find some place to live. Instead, he went to a football game.

Robert Mitchum is the most different, unpredictable character I've met in fifteen years of interviewing. He has an uninhibited way of speaking his mind that leaves interviewers gasping for breath and publicity people trembling with fear of what he'll say next. His conversation shifts between mocking raillery at his own studio and Rabelaisian frankness. As a person, he seems to be a blend of an *Esquire* cartoon, a Clifton Webb sophisticate, a Menckonian cynic, with a dash of Hemingway. When sober, he is apt to say the things other people say only when they are drunk. His uninhibited way of talking leaves you groping in the dark as to when you are listening to Gospel truth and when you are having your leg pulled. Sometimes, when he makes a shocking statement, and you don't react as though you were shocked, he says something twice as shocking to see if that will work.

Most actors talk with complete consciousness of how what they will say will sound in print. Robert Mitchum doesn't concern himself with that at all. If what he says is unprintable, he doesn't worry about whether you will print it or not. In fact, he doesn't seem to worry about anything.

In view of the fact that he seems to say whatever comes to his mind, without suppressing a word or a thought, it's rather strange that you get the constant feeling: What is he covering up? No one in the world was ever as uninhibited, as cynical, as sophisticated as Robert appears to be. So you come to the inescapable conclusion that the surface he presents to the world is part of a fascinating dual personality.

With thinly veiled pride, he tells you of the time he was sitting in a theater watching one of his own pictures, and of the middle-aged woman in front of him who gasped, when she saw him on the screen, "That is the most immoral face I ever saw in my life." "She said it in tones of the utmost disgust," he comments with wry amusement. He repeats it as though being called the man "with the most immoral face" was a compliment of the highest order.

But what hides behind that façade in which this woman saw so much that was evil, and in which those who saw "The Story Of G. I. Joe" saw so much that was good? To untangle the truth, let's go back twenty-six years ago.

It was 1919 and the world was beginning to recover slightly from the chaotic conditions left by World War I. In Bridgeport, Conn., Mrs. Mitchum, left a widow when Robert was only two and with two other small children to support, went to work as a linotype operator. The children had to shift as best they could. Sometimes they were farmed out to relatives, where they found their own brand of excitement by getting into constant mischief.

The one who got into the most mischief was Jack, Bob's younger brother, a cherubic, round-faced boy who looked like a saint, but had the imagination of a fiend. Robert himself was possessed of a good deal of imagination, but his took on a different, more dreaming pattern. He told tales which were so fanciful no one knew when he was telling the truth and when he was day-dreaming.

The cute little fat brother with the ideas of a fiend set fire to an empty lot one day. When the police traced the fire to the Mitchums, he boldly accused Robert of starting the fire. In vain, Robert denied it.

"I was a thin, pathetic, little ferret-faced child, and everyone knew me as a fiend in human form and a psychotic liar. So no one believed me."

However, Robert cherished no grievance against Jack for blaming him. "I suffered a mild measure of punishment," he said. "That was only fair, I figured, for often people didn't catch me in the things I actually did."

In spite of Jack's early brattish tendencies, Robert liked his younger brother sufficiently to rescue him from the river every three days, when Jack would try to swim and fail.

As Robert grew older, he grew more and more restless. There were places he wanted to go and things he wanted to see, and so he was constantly running away from home. He had a roving heart, and roving feet. Sometimes he would take a job for a short time, but he never worked long at anything.

"People," he says, "were not made to

be channelized, regimented, numbered, supervised. Do you think people were born to devote a huge portion of their energy to earning a livelihood so they could get a small portion of their earnings while some fat person behind a desk gets most of them?"

It was not work Robert really hated, so much as work under supervision. He was an undisciplined soul, hating to take orders from anyone. "The most galling thing in the world," he said, "is to have someone say to you, 'You'll do this or else.' Or else what? Or else you'll be canned, he means. I'd rather be fired from a job any day than let someone tell me, 'You'll do so and so or else.'"

At fourteen, Robert worked as a bus boy at the Astor Hotel. Sometimes, in his spare time, he'd help the dishwasher with the dishes. The refrigerator was conveniently near the dishes, and Robert would help himself to some of the luscious food there. He saw nothing wrong with this, but the management did. When they found out about it, he was fired. "Or maybe I was just dismissed for incompetence. Or maybe I fired the job. I can't remember now," he says.

He was a rolling stone, and nothing in his life gave any evidence that he would ever be anything more than a glorified bum. He rode innumerable freight trains; lived like a hobo sometimes and like a tramp at other times. Even though his mother knew that Robert would always get along somehow, she must have spent many sleepless nights wondering how he was managing to cadge a living.

Meanwhile, at sixteen, unknown to Robert, came the turning point of his life. For he met dark-haired, dark-eyed Dorothy Spence. This occurred during one of the periods when he was not riding the rods, but was living in Camden, Del. His brother, Jack, had gone to school with Dorothy, and he was generally considered her boy friend. One day a friend of Robert's, Charles Thomson, suggested to Robert that they go out for a little spin in his car. Charles knew Dorothy and her cousin and dropped by their house, to ask if they would join Robert and himself.

Dorothy and her cousin were at the moment getting ready for their own dates. Some boys were calling for them in fifteen minutes. "If they're not here by then," said Dorothy, "we'll be glad to go with you." So Charles and Robert took a little spin, and were back in five minutes. The girls needed no further urging.

If love was born on this spin in Camden, Robert would be the last one to say so. Though he has been married for five years, he is not one to wear his heart on his sleeve, to talk hearts and flowers. Let others talk of eyes like dark velvet, of eyes like a limpid stream in which a man could readily drown himself. Ask Robert what his wife looks like or what first attracted him to her and he says simply, "You should see her."

Personally, I think he cherished the illusion in those days that he would remain fancy free, that he would never accept the binding ties of marriage or

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anything else that would chain his roving feet. For Robert is an individual who values his freedom, and who hates being accountable to anyone for his time or his movements. He was perfectly aware of the fact that a man who marries and has children has given hostages to fortune—and he was in no mood to make any such dickens with fortune. After all, he was only sixteen.

So you find him for the next few years following where his wandering heart led, riding the rods again, taking jobs here and jobs there. "I never lasted long at any of them," he says frankly. "I was always clumsy." And, also, always unconventional and unorthodox in everything he did. Take the time he was working on a salvage ship in Fall River, Mass. Many of the workmen lived in Fall River, and sometimes when the ship docked he would be left alone. At such times, he says, he would eat three meals a day, and, not feeling like washing the dishes, he would toss them out of the window.

"Once," he relates, "I had to get a galley stove on the boat, so, at high tide, I pulled the boat to the dock with the winch. At low tide, the boat was left hanging from the dock. At three o'clock I fell out of my bunk!"

He tried his hand at writing. In Bridgeport he had been known as a promising poet. Now he wrote sophisticated satires. "I used to write things that only I could understand," he said. "Then I began writing things that even I couldn't understand. When that happened, I quit writing."

Actually, some of his stories were published in the *New Yorker* and in *Esquire*. With his amazing imagination, he was able to create sketches about the most improbable subjects, and breathe the breath of life into them. For instance, there was one story which *Esquire* published, called "The Bird," about a man who became interested in a bird with a broken wing, saved its life, and then found his freedom restricted to such an extent by caring for the bird that he killed it—to be haunted forever afterwards by visions of the wounded bird.

At 19, he was working intermittently as a prize fighter and on the docks of New York. One day he received word that a very important talent scout and executive at one of the major studios wanted to see him. Not knowing what this was all about, he came to the Great Man's office. There the G. M. looked him over and said, "What happened to your nose—kind of broken, isn't it?"

"Yes," said Robert. "It was broken in a prize fight."

The great man bowed his head in his hands. "What in the world," he sighed, when he looked up, "can I do with a puss like that? Go and read for M—"

So Robert read for M—, who turned out to be a dramatic coach, and was then sent back to the Great Man's office. The G. M. said, "I hear you read pretty well. But what can I do with that puss? Turn around." Another sigh . . . "I don't see what I can do with that puss. But come back on Thursday."

By this time Robert had had enough. "Did you ever take a good look at your own puss?" he said. His glance was full

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of contempt. "Is that what your job consists of—inviting people here and insulting them? You haven't got anything I want." With that he began to make movements toward the G. M.'s desk which made it pretty obvious that he was going to punch the G. M. right in his face, and make it even less pretty than it already was. The G. M. began to push buttons desperately. Before Robert could change his features for good, police had come into the quiet little office and thrown him out bodily.

That was Robert Mitchum's first introduction to the movie business. Naturally, after that little episode, he was in no hurry to try his luck in the movies for quite some time. Instead, he became contact man in Florida for a famous astrologer.

All this time Robert had been corresponding fairly regularly with Dorothy Spence. Something happened in Florida—he won't say what—that made him decide that he wanted to see her immediately, though she was in Philadelphia at the time. "I was in a little trouble," he says, "and I decided that I wanted to talk it over with Dorothy."

It all ended with Dorothy taking over all his troubles in March 1940. The newlyweds came to California for their honeymoon, and remained there. Turned down at first by the Army because of injuries he had received in the fistic ring, Robert took a job at Lockheed. Soon he was operating a drop hammer. The grinding work of being tied to a machine, of having his life channelized and regimented in slavish devotion to the machine's demands was almost too much for Robert. Month followed tedious month, and Robert began to view the machine as a kind of evil monster which he was sure would eventually crush him. Finally, he went to see a doctor, who told him that there was only one way to get rid of his neurotic notions and that was to quit his job.

"If I quit, I'll starve," said Mitchum.

"If you don't quit, you'll go crazy."

Given that choice, Robert naturally quit. And not long afterwards, he decided that in spite of his experience with the Great Man in New York, he might have better luck in Hollywood, since all Great Men are not of the same stripe. One great man whom he went to see was Harry Sherman, affectionately known by actors all over Hollywood as Pop Sherman. No actor has ever complained of Pop's looking him over arrogantly and saying, "What can I do with that puss?"

Confronted with Robert's, Pop Sherman made a natural choice. He felt Bob would be a natural for a villain in one of the Hopalong Cassidy films. "Can you ride a horse?" he asked.

Robert hadn't ridden one since he was a small boy. But that fantastic imagination of his started working again, and he told a glib tale of how he had broken every wild horse in Laredo, Texas. He got the job, and kept it, even though the first horse he mounted proved him a liar by throwing him forty feet. When this happened four times, Pop Sherman got wise and gave him a gentle nag.

Although he knew practically nothing about riding at the time, Robert gradu-

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ally learned. He appeared in several more Westerns, growing more proficient at horseback riding with each one. Unlike many cowboy stars, he is not at all self-conscious around a horse. (Most of them have doubles for the most dangerous stunts. Robert did his own riding, took his own falls.)

After nine Westerns, Robert got opportunities to play bits in other pictures: "We've Never Been Licked," "Corvettes In Action," "Gung Ho" and "Thirty Seconds Over Tokyo," among others.

When Wild Bill Wellman needed someone to play *Captain Walker* in "The Story Of G. I. Joe," he took a look at wild Robert Mitchum. "How tall are you?" Wellman wanted to know.

"About six feet, I guess."

"You guess. Don't you know? Every blankety-blank midget in Hollywood has told me he was over six feet tall."

Then he asked Robert about his previous movie experience. "Mostly," drawled Robert, his eyebrow lifting with cynical amusement, "I've been supporting horses. Maybe, to be more truthful, I should say, they've been supporting me."

"You mean to say you never knocked 'em dead on Broadway? Never have been a big star in a big hit?"

"This is his curtain speech," thought Robert and started to leave.

"Sit down," yelled Bill Wellman. "You've got the part."

Robert takes no personal credit for the way in which he played *Captain Walker*. "I was well-surrounded," he says. "An actor is as good as his rôle. You can't buy diamonds in a five-and-ten-cent store. If all you've got to sell is glassware, that's all you can sell. If you've got diamonds to sell, then you can sell them."

He hopes that his success in "The Story Of G. I. Joe" will take him out of horse operas for good. Not that he has anything against horse operas. But obviously a rôle like that of *Captain Walker* has a little more stature.

Although at times Robert Mitchum appears to be rather rough and ready with his fists, he has at the same time a contradictory sensitive quality which makes him unwilling to push other people around. Directors, noting sometimes with annoyance the sundry characters who push Robert around in order to get in front of the camera, urge him to do a little pushing on his own account.

"Sorry," he says shrugging his shoulders, "if they're so lacking in confidence they have to start maneuvering to get in front of the camera, let them maneuver. If it means so much to them to steal a scene, let them steal it. I'd rather die than push them away and push myself in front of the camera."

This is almost an unheard-of attitude for an actor to take. In a town where the competition is relentless, no actor allows anyone else to push his mug in front of the camera if he can possibly help it. But Robert Mitchum is different. "I don't have to push," he says. "I'll get my pay check anyway."

His private life consists mostly of getting up at the crack of dawn and waking up his two youngsters, four-and-a-half-year-old Jim (Josh) and two-year-

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old Christopher, and feeding them, "while my wife, the sluggard, lies abed"; and of coming home at night to a warm, steaming dinner cooked by Dorothy and to two sons who have been getting into mischief all day long.

Jim, the older boy, is definitely precocious. At the age of one, he announced he wanted to be an actor. Since then he has taken to answering the telephone with curt announcements to the effect that "Robert Mitchum is not in." One night Robert took Jim to Schwab's, the famous drug store in Hollywood where many stars drop in. "What do you want to have?" he asked Jim. "Could I have a beer?" the boy suggested. "No, but you can have a nice ice cream soda. What flavor would you like?" The boy settled for cherry; his father for a cup of coffee. Jim eyed the coffee with disappointment. "Gosh, dad," he said, "I thought you'd order a beer. Then you could have had some of my cherry soda and I could have had some of your beer."

Jimmy has gone on location with his dad, and is fully aware of some of the technical problems involved in making pictures. Sometimes he attends a showing with his father. He watched with interest "West Of The Pecos," in which his father is starred. When it was over, Mitchum, Sr., asked, "Well, how do you like it?" "Fine. But why do you always close your eyes when you shoot?"

The relationship between Robert Mitchum and his two sons is something you have to see to believe. Almost any evening you can find the cynical sophisticate, the character who laughs at corn and sounds like an *Esquire* cartoon, busy at home with his two youngsters, who crawl all over him. In his hands you'll be apt to find some bits of metal and a few slabs of wood. Clumsy Mr. Mitchum is busy fashioning these things into sturdy toys. What emerges from the sophisticated man's hand is enough to take your breath away, if you have formed your conclusions about Robert Mitchum from the snappiness of his conversation. So help me, it's a kiddie car!

Yes, innumerable kiddie cars, boats and wagons have been made for his two sons by this Menckonian cynic, this Hemingway character. He explains his predilection for making toys by saying that the stores make toys that are not sturdy enough for two such active youngsters as his. But as you watch him at work on the toys, the immoral-looking face looks very moral indeed, the right eyebrow rest perfectly even with the left eyebrow, the mouth no longer looks crooked, and you're aware of the fact you're seeing a new Robert Mitchum.

So what is Robert Mitchum covering up?

Believe it or not, he's covering up an acre of corn in his heart—that old, old corn about the sophisticated cynic who's just putty in the hands of his two small sons. You would probably have to threaten him with the worst kind of torture to get him to admit it, but the personality Mr. Mitchum is hiding from the world is a sentimentalist who would rather play with his two kids than look at the prettiest pair of gams in the world. (But being human, he'll look at the gams, too.)



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This Is What I Believe

Continued from page 53

belief that we are progressing toward something, through the workings of the mighty scheme, and let it go at that.

On immortality. I have an open mind on the subject of whether or not there is such a thing as personal survival; however, whether or not there is an after life for the individual, the future of mankind generally is an important cog in the wheel of the Plan.

About religion. I'd just as soon look down the muzzle of a shotgun or do an adagio dance near a buzz saw as discuss politics or religion; I believe a person's religion and the God in whom he trusts are extremely personal matters. It seems to me one of the Four Freedoms covers this subject quite neatly and to the point.

The church? Here is civilization's strongest influence for good. My father was a minister and I went to church twice every Sunday when I was younger. That doesn't leave a guy much time to be bad. At least on Sundays. But I believe seriously that people should devote a good part of their thinking to spiritual matters, whether it be in church, at school or by reading at home. In church you learn about spiritual things by rote, but if you read on these subjects at home you have a chance to reason things out for yourself.

I believe in prayer. Besides having religious value, prayer is a definite psychological phenomenon. You concentrate on what you want, when you pray, and there is a greater chance for your wishes to come true, for this reason. A wish very often is just a day dream, but when you make it a prayer it becomes something deeper and stronger. Then, if you do what's necessary to help make a reality of it, the chances are it's going to come true. But there goes Professor Andrews, practicing Spiritualism without a license, so enough of that.

About war and peace? Wait till I get into my Tolstoy costume, and I'll make with the wisdom. It seems to me that H. G. Wells, in "The Shape of Things to Come," pictured a world war similar to the one through which we have just passed. He pictured the world torn by strife until all of mankind, with the exception of a few cave dwellers, was destroyed.

With the discovery of the atomic bomb, "The Shape of Things to Come" seems anything but fantastic. Nations must learn to get along with one another or they face destruction, as everyone knows. Anyone who believes we can keep the atomic bomb a secret will keep on hanging his stockings over the fireplace the rest of his life at Christmas-time, even though he finds them filled with bricks every Christmas morning. In a few years the atomic bomb will be about as much of a secret as the private life of a goldfish. Our own scientists who worked on the bomb tell us that scientists of other nations can catch up with us and even pass us in the development of the weapon.

Our only hope is to build up understanding and mutual trust between nations, so we won't continually feel like

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the dodger at the carnival feels every time someone buys three balls for a nickel and starts taking aim. The perfection of the atomic bomb may achieve this worldwide trust through fear, but I doubt it. The least we can do is to take a try at trusting other countries. And they must take a try at trusting us. Compromises have to be made or people might become as extinct as dinosaurs.

The post-war world. Many people who talk about the good old days would be miserable if they had to live in those days. Often I hear people talking about how wonderful it would be to live in the woods, far from civilization, but if they had to, they'd be writing to their Congressmen about it in a hurry. Recently, a group of us went out on location for Universal's "Canyon Passage" to the Rogue River section of Oregon, and we had to rough it, with no telephones around and very few signs of civilization. I never heard so many gripes. There were no Thoreaus among us, reveling in the world of nature.

One of the outstanding traits of human nature is the ability to adapt itself to new situations. I am sure that whatever changes the post-war world will bring, we'll adapt ourselves to them.

Education. Some of the so-called progressive education is an effort to find better ways of teaching, but it has a number of faults which must be corrected as the schools go along. Every system has its faults in the experimental stage. You can't always tell whether a system of education is good or bad until you have seen some of its products twenty years later. I once knew a professor with very radical beliefs on the rearing of children, who raised his own son according to those beliefs. He believed that a child should do what he wanted to do with as little guidance as possible; that there should be no punishment under any circumstances. It took twenty years to prove that he was wrong. The boy seemed all right as a child, but grew up to be willful, stubborn, spoiled and selfish.

I plan to send my children to a school where they have progressive ideas. I have already made plans to send David, my twelve-year-old son, to a school in Claremont, which has a sincere staff interested in trying to teach rather than in just making money.

It is true that some of the progressive schools go too far, and in some grades many of the children don't learn anything. I had to teach my son arithmetic and reading because his own grade school failed to teach him the multiplication table; he couldn't learn to read through having a whole group of words taught at one time, the method used in the school. I know something about teaching methods because I attended Teachers' College in Texas, and I taught David by a method I believe to be good, a word at a time. At least it was the right method for him.

In discussing the subject with other parents, I find that many of them have had the same difficulties with modern schools, which failed to do their job of teaching fundamentals.

Work and success. I believe that the important ingredient in success is to try intelligently to do something you have



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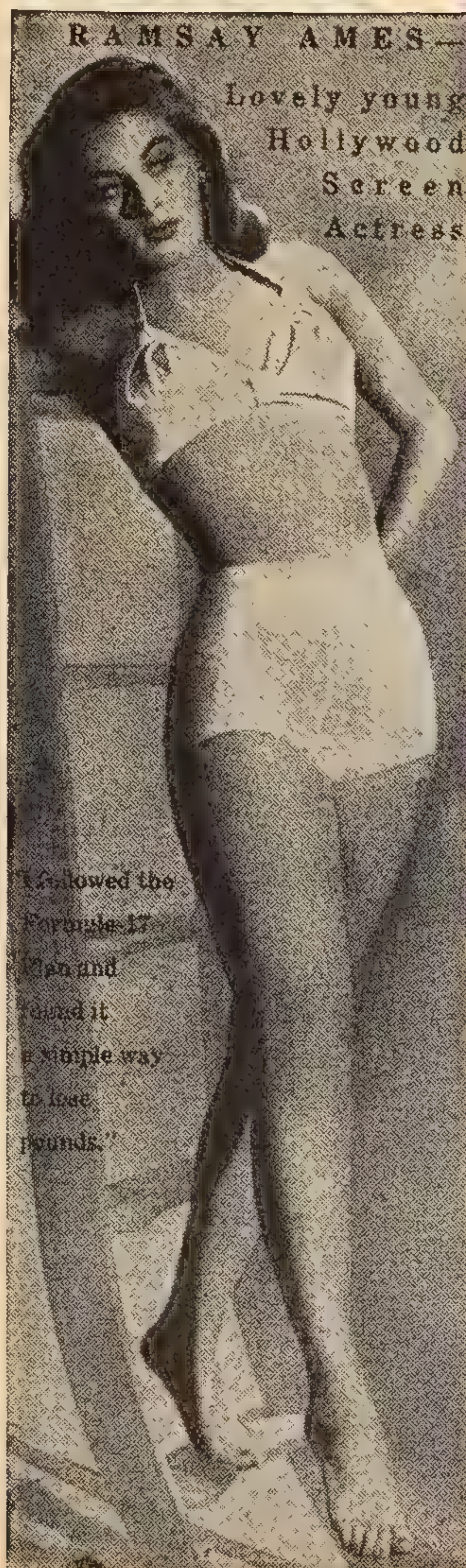
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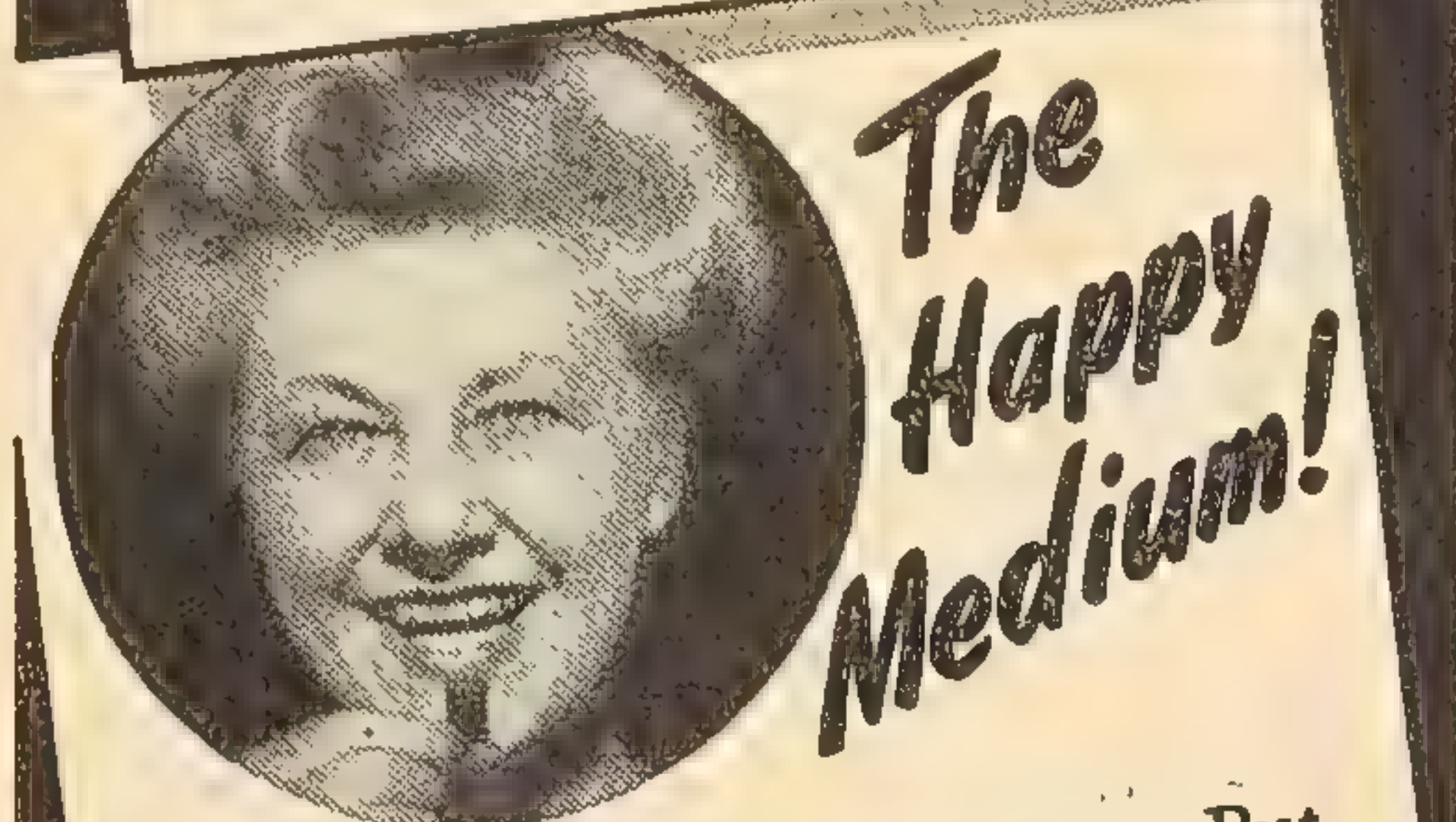
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the ability to do. If you find that you appear to be on the wrong track, you should give it up and try something else.

I wanted to be an opera singer, and I studied singing for seven years. Finally, I abandoned the idea of a career as a singer, because I became convinced that I would never be anything more than a second-rate singer. Second-rate singers never make much money; and I decided if I had to be second rate, I'd better be a second-rate actor, as they were apt to make more money.

I gambled on my judgment and on my own faith that I could become an actor. True, as you've read a thousand times, there were two men who were partners and owned the gas station where I had worked, who staked me financially, but I wouldn't have gone on taking money from them indefinitely if I hadn't believed I could become an actor.

All the casting directors at the studios to which I went turned me down, telling me I could never hope to become a leading man; that if I was lucky the best I could ever hope for was bit parts. They said I looked too sensible to keep on hitting my head against a stone wall, and advised me that all I'd get out of it would be a ragged, rugged sort of life. They told me to go back into a business at which I'd been rather successful. And at the end, just before the break came, I almost did give up.

Success is naturally conditioned by your own capabilities. But if you want something and try for it intelligently, you will generally get it. Some people don't try to do as much as they can and some try to do what they can't. But if you sincerely and intelligently wish for something and work for it, you will probably come close to achieving it. If you don't get exactly what you want, you'll come near it anyway. The late George Arliss once said that any man who wanted to be an actor could be an actor—not necessarily a good one—maybe a very bad one—but he would probably make a living.

In most fields, you get numerous turn-downs before you succeed. The turn-downs I got from casting directors could be compared to the rejection slips a writer accumulates during the early stages of his career. Dumas, the French writer, didn't even bother to submit his first stories to editors. Knowing they weren't good enough, he sold the paper on which he'd written them to the corner butcher for wrapping up meat. But all the time his writing was improving.

"Hitch your wagon to a star" is a moth-eaten piece of advice that sounds poetic but doesn't make sense. If you find, after some years of effort that you have hitched your cart to the wrong star, you'd better unhitch it, brother. And you can't rely on other people to advise you on the subject of whether you're hitched right or wrong. You've got to use your own judgment, usually. Maybe the star is too distant and you ought to tie up with a closer one. If your ambition was to be a great surgeon, you may still be a pretty fair horse doctor. If you dreamed of being a great novelist and failed, you can still grind out a living writing for the pulps.

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But I sincerely believe these things to be true. What is thought frequently to be love at first sight is really attraction. You can't expect to uncover a person's true personality at first glance. Things you think you see may not be there at all, and things you don't see at all may be right there. Some men marry women simply because they are beautiful, and stay married to them for long periods of time for that reason alone. I'm afraid I'd lose interest if the woman didn't have more than that.

My wife, Mary, and I were not greatly attracted to each other at first sight. She grew on me, and I guess I did some growing on my own account. I knew she was sweet and intelligent at first, but I thought she was too young for me. I wasn't in any hurry to get married at the time. I'd passed through one bad experience—the loss of my first wife, Janet, who had died after a siege with pneumonia. Perhaps I wasn't ready to fall in love again just then. At any rate, I had no great interest in Mary, nor she in me. Then two years later, when we got to know each other and worked together in a play, we fell in love. It was much more meaningful than attraction at first sight, for I loved Mary not merely for her looks, but for her personality.

When we realized we were in love, we knew we had found the basis to start working on. You can't just say to yourself, "Well, we're in love. Now everything will be wonderful," and expect that to happen, any more than you can say that a flower is beautiful and expect it to continue to be beautiful if you never water it.

Love can change if you don't work at it. You keep love alive by little things, which are important. I think Mary is wonderful and keep on telling her so. When I pass a store showing things that I think she'll like, I buy them for her. This is not so much a matter of money, as it is of thoughtfulness. When you're very poor, you can show the same thoughtfulness, even though you can only buy gifts that cost very little. Frequently, when I have a few minutes' free time during the day, I phone Mary and tell her that I have been thinking about her.

Sometimes, as with all couples, there are minor sources of friction. Mary does certain things that I don't like, and I do certain things she doesn't. Sometimes I avoid mentioning something Mary has done that I object to, because I know that my speaking of it would cause her unhappiness. She does the same thing for me, refraining from speaking of things she objects to, because she knows I would be hurt.

Children. It is sad when people can't have children—then I think they should adopt them. When people deliberately

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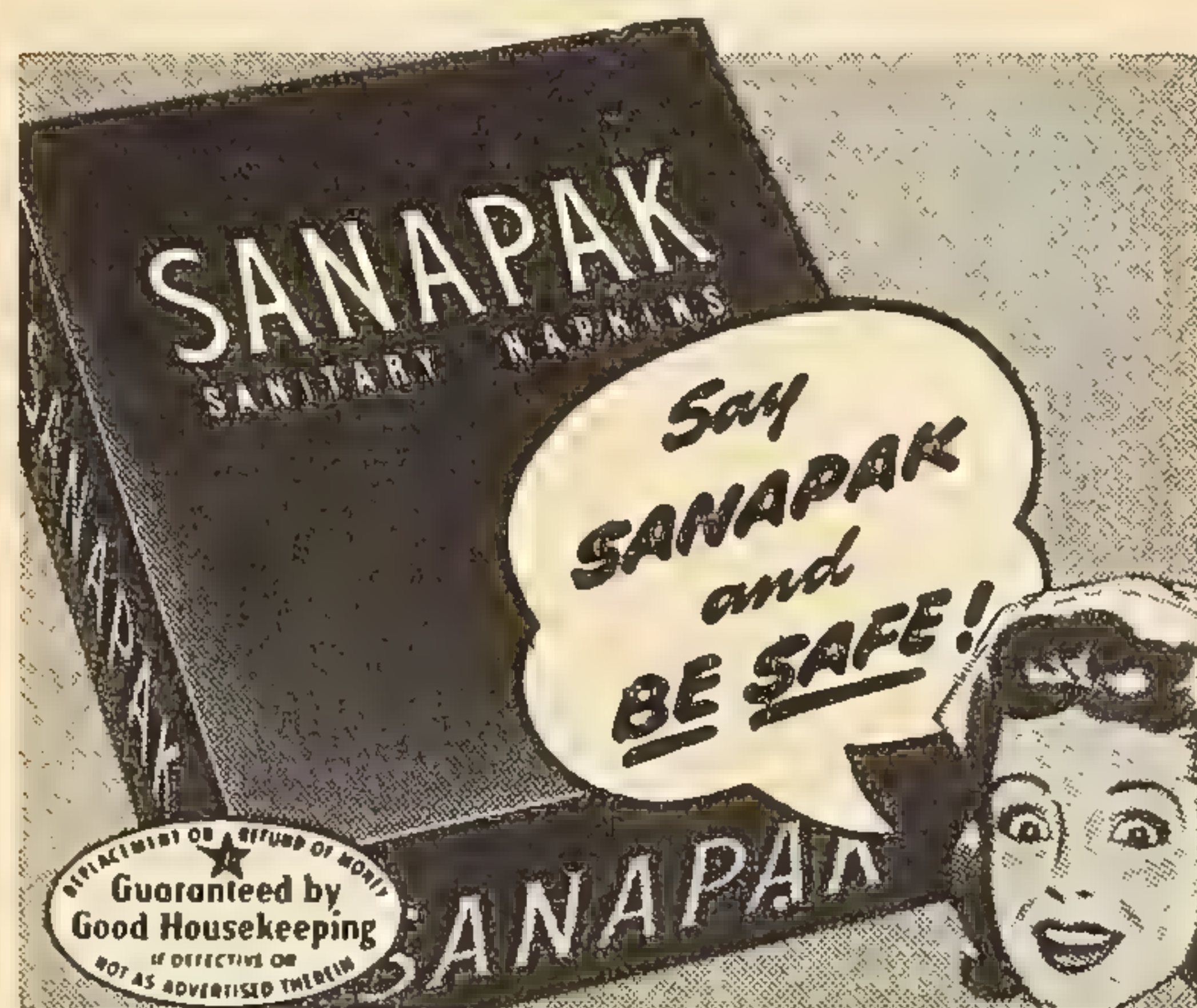
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and voluntarily decide to go without children, then I think they can never know the meaning of a true home. The home is one of the finest things civilization offers—and no home is complete without children.

Happiness. The greatest fortune is to realize what we have and appreciate it, while trying for something else. Some people are so busy trying for what they want in the future that they forget to count their blessings in the present. Mary and I often sit down and say to each other, "Isn't this a beautiful house and aren't these kids wonderful?" We don't merely say they'll be wonderful in twenty years. We think that David, my son by my first marriage, and Kathy, our three-year-old daughter, and Stephen, our baby boy, 10 months old, are wonderful now and we say so. We consider ourselves among the most blessed people in the world.

Still, I wouldn't say we're contented. Contentment is stultifying and fatal. Happy as we are with what we have, I believe in trying for the things you've only dreamed of, and trying to make those dreams come true, too.

Friends. With a few notable exceptions, almost anybody can count his real friends on the fingers of one hand. The rest are really acquaintances.

You can learn a lot about making friends from a puppy. Every time a puppy, even a mangy one, comes on the set, everyone cuddles him and falls for the friendly animal, wagging his tail at you in an effort to make friends. When a growly dog comes on the set, everyone yells at him, and wants to get out of his way. The same thing is true of people. If you are friendly toward people, they will be friendly to you. Of course I don't believe in knocking yourself out trying to make friends, because overdoing anything is bad. A man who overdoes the act of trying to win friends is like an actor overplaying a part.

To sum up my beliefs: I believe that in life you reap what you sow.

Let's hope that we are making some sort of progress on this old firmament, and that what is good enough for us won't be nearly good enough for our children and grandchildren. And I hope I haven't bored you too much.

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Bob Hope— "The Great Lover"!

Continued from page 31

pen to me again!" Everyone howls. The interviewer asks: "By the way, where were you born?" Bob answers: "London." "Really?" you say, surprised. And Bob gets defensive about the whole thing: "Sure," he says belligerently, "How do you think I got these tea bags under my eyes?" And again everyone snickers.

It isn't that the words in themselves are so funny. The humor is in Bob's delivery. He can make the most unfunny remark in the world seem like something straight from a giggle factory. And his timing, his delivery, his awareness of pantomime make him Paramount's gift to gag writers.

Being a comedian has its disadvantages, however, particularly when it comes to playing the heavy lover. How can a hero say, "I love you, heh, heh, heh!" and cause the femme trade to swoon? To play his two love scenes with Joan and make them seem tender and authentic required subtle technique. That's what Bob has plenty of: technique, plus enthusiasm and a love of his work.

For to Hope, his love scenes were the frosting on the cake. He played them to the hilt and even wound up getting the girl for a change. At least, at this writing it looks that way if Crosby will only stay in New York until the picture is finished. The fact that Hope gets the girl, even though such a lethal charmer as Joseph Schildkraut goes skulking through all seven reels with every intention in the world of knocking Bob off, shows that Bob has every bit as much do-or-die stick-to-itiveness as more highly-touted Great Lovers.

The love scenes finished, Bob's enthusiasm diminished considerably. He became obsessed with a desire to get the whole thing over. Daily he heckled director George Marshall and assistant director Eddie Salven: "Let's get this picture done. Let's work late tonight and get it out in a hurry." His morning greeting to the crew was, "Hurry! Hurry!" And, between shots, his favorite remark was: "Let's get through with this thing!" No doubt his lace dicky made him nervous.

Now to beat the production schedule by any appreciable number of days not only results in a not-so-good picture, but it also puts a lot of people out of work ahead of time. So the cast and crew formed a club and picketed Bob. Fourteen pickets organized outside his dressing room door five days after the Hollywood strike was settled. With pickets a part of the Hollywood scene for so many months, these looked very much like the real thing, and to do it up brown they all wore grim and forboding looks and didn't crack a smile.

They also wore signs which read: Hope Unfair to the Director... Hope Unfair to the Assistant Director... Hope Unfair to the Sound Men... We Want Hope Outside! Barricaded, Bob huddled in his dressing room and



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bent his mind to the desperate task of Getting Even. He finally evolved a dastardly plot to break the line: he threw buckets of water at the pickets. This underhanded trick broke the line, and he stumbled through. Of course, once the water fight began, everyone started howling. They were convulsed with laughter, tears sprung from their eyes, they literally rolled on the cement sidewalk. They had a wonderful time, and—back on the set—everyone went around congratulating everybody else. It was by far the most successful rib of the picture.

Unless, perhaps, you count the time Bob appeared at the stork shower for Dottie Lamour in an oversize baby buggy, wearing diapers and nursing a bottle. That was a pretty good gag, too. Almost as big a laugh-getter as the trick ending in "Road to Utopia," which picture allows Hope to get the girl, with certain reservations.

Despite his penchant for comedy, in real life Bob is not without a very definite charm. A great part of this stems from the fact that he is interested in the other person. He doesn't make friendships today and forget them tomorrow. Those who have followed his NBC radio show will remember that Bob's favorite blonde has always been Madeleine Carroll, who has been working for the Red Cross in her native England and in France. The war was painfully real to her, with death in her immediate family. So when Bob was on his last overseas tour, he tried to get in touch with her. He thought a word from America might be welcome right about then. Busy as he was, with shows on a split-second schedule, he was still concerned about his favorite blonde and was distressed when he couldn't reach her. The fact that he hadn't seen her for years didn't make him any less concerned. For Bob is not a here-today-gone-tomorrow friend.

Nor is he jealous of his leading ladies. This is in sharp contrast with many screen lovers who, once the love scenes are over, revert to caustic and bitter asides about their feminine co-stars. To the contrary, Bob generally has a minor crush on the girls in his pictures. He thinks they're nice people. It is no act that he thinks both Dottie Lamour and her husband are wonderful. "I never saw a girl who was so universally loved," he remarked, speaking of a shower given Dottie by the members of the crew of her last picture.

Although Bob admires the lovelies with whom he works, he is no item for the gossip columnists. He doesn't try to hold his feminine followers at the expense of his private life. His is no bored-with-it-all routine when he speaks of his wife or his marriage. Instead, he is as proud as a courtin' Casanova, although he and Dolores have been married twelve years. "She's beautiful," he says, in the same wistful, dreamy voice he uses to describe the lush lovelies on his radio show. "She's kinda tall, has dark hair, blue eyes. She really has a lovely face. Besides, she's a lot of fun, easy to live with, good-natured."

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out of reach. That's the pseudo-sad air of Bob Hope, comedian, the funny looking guy with whom no girl in her right mind would fall in love. It might fool you if you didn't know that in real life he's a man who remembers the little things, who tells his wife she's beautiful, and speaks enchantingly of her to others. He's a romantic sort of a cuss, no foolin'. There's still another thing you miss when Bob is smirking and grimacing: he's distinctly good-looking. Wipe the comedy from his pan, and you're rather surprised to find him tanned and handsome.

As a matter of fact, analyzing Bob Hope you stumble upon the fact that the city of make-believe is just that: the city of make-believe. Take a pretty puss of a man, someone who has all the girlies gasping, and it could be true that in person he is so interested in himself to the exclusion of others that his charm and sex appeal—so evident on the screen—are lost when you meet. But charm is a lot of little things: courtesy, tone of voice, attention to what is said, good breeding, kindness. On the screen, Bob mugs the tenderness away because he's in the business of making the world laugh. But one fact is a dead give-away. It is this: although he was away on war work the greater part of the last four years, he still managed to make his wife very happy. That's something some of our most sizzling screen lovers quite failed to do. If you'll ask Mrs. Bob Hope, she'll tell you her husband is a pretty terrific guy.

Meanwhile, comedy marches on. Every day on the set, Bob continues his wisecracking, smirking way. He flashes a snide glance at the script, says: "You don't have to have talent to play the rôle Valentino made famous. You just have to have nerve!"

You see, he's getting in the groove. After supplanting Valentino, going in for satin and ruffles, and playing two whole mushy love scenes in "Monsieur Beaucaire," he's issued an ultimatum. He wants to be typed!

Hollywood Has Changed Me

Continued from page 49

—the smart youngster cuts his or her frivolity down to the sensible amount of fun that a young person should have to preserve normality and bounce, and sets out to learn, learn, learn. The opportunities that a Hollywood studio affords, including thousands of dollars' worth of general and specialized training for each novice, constitute one of the world's wonders. Therefore, the changes that come to 90 per cent of Hollywood newcomers spring from this one big change—their work, as they sense the great opportunity, takes charge of their lives.

Most results of that kind of change pan out for the good; some phases, as we'll see in my own case, at times make a guy feel doubtful. This much seems to me sure: All actors who come to Hollywood after hard work at poor pay have a species of edge in whatever this "race

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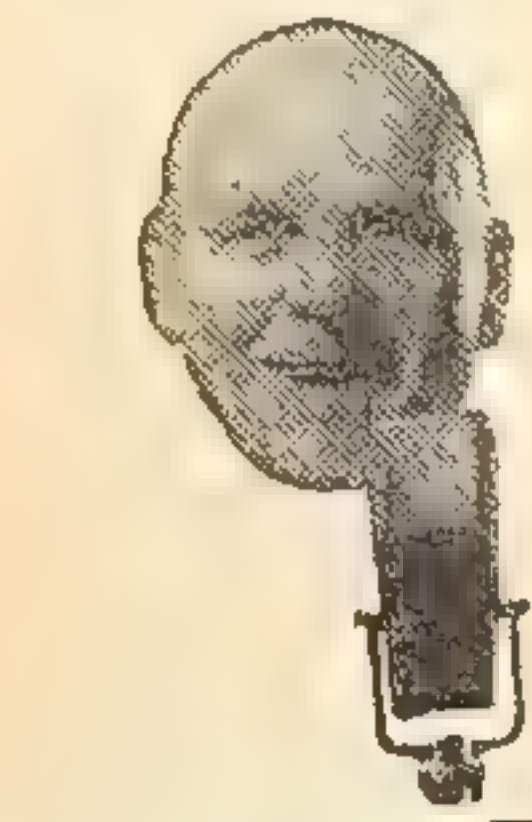


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to fame" really is. The reason: After rough traveling you really appreciate hard work at good pay, and opportunity to grow and improve as much as you can while you're working and being paid. Before I reached Hollywood, I worked for fifty cents a performance at the Cherry Lane Theater, Greenwich Village, New York, and waited too long for my first "big" money—twenty dollars for a radio part in "Yesterday's Children."

All that—with my genuine love of acting—made Hollywood seem a sort of Paradise to me, and as MGM handed me ten leads in three years I began more and more to realize that Hollywood *does* change everybody, that you can't accept starring responsibility and nurture an ambition without paying some prices.

The first change was a good one—a change in stance. My thought in my early Hollywood days was to shoot up quickly. By sheer break, and MGM taking a huge chance, that happened. Soon I began to realize that what I really wanted was to keep on learning. A quick rise out here can mean as quick a drop. Right along with that I began to hate the paradox of my quick "success." It looked like I would be typed forever as a more or less juvenile lead. That was, for many months, the fly in my Paradise ointment. I had black and blue moods about it, I can assure you.

Mind you, I never wanted to play *Hamlet*—just enough variety of rôles to develop as an actor. Meanwhile, I set myself to a simple task. In each picture I would try to do some one thing better than I had done it before. That became a game, a useful one. (The main thing a motion picture actor must be forever learning is what might be called camera technique—how to handle yourself more and more *naturally* before that realistic lens. Veterans tell me that they never stop thinking about that, and never grow perfect at it.)

Watching the careers of those who have done best in Hollywood and some of those who slipped, I learned to my relief that while acclaim and hoopla may aid a starting career, they have never yet kept an actor on the screen. They mean less than nothing to me personally, and it's grand to be able to concentrate on what the public really cares about—screen performance.

There's one phase of Hollywood publicity, though, that no actor dares forget about. I think each learns the lesson with a shock. Your personal life becomes no longer private. I don't just mean that weird versions of your personal affairs are ventilated (even if you don't talk about them, plenty of people will wild-guess ad lib). There's more to it than that. Every time you go out in public you navigate under a spotlight. What you do or say is scrutinized and analyzed. No man likes to seem to take himself too seriously, yet no actor with any sense of responsibility can fail soon to realize anything foolish he may say or do—any kind of seeming misbehavior—reflects on the entire profession.

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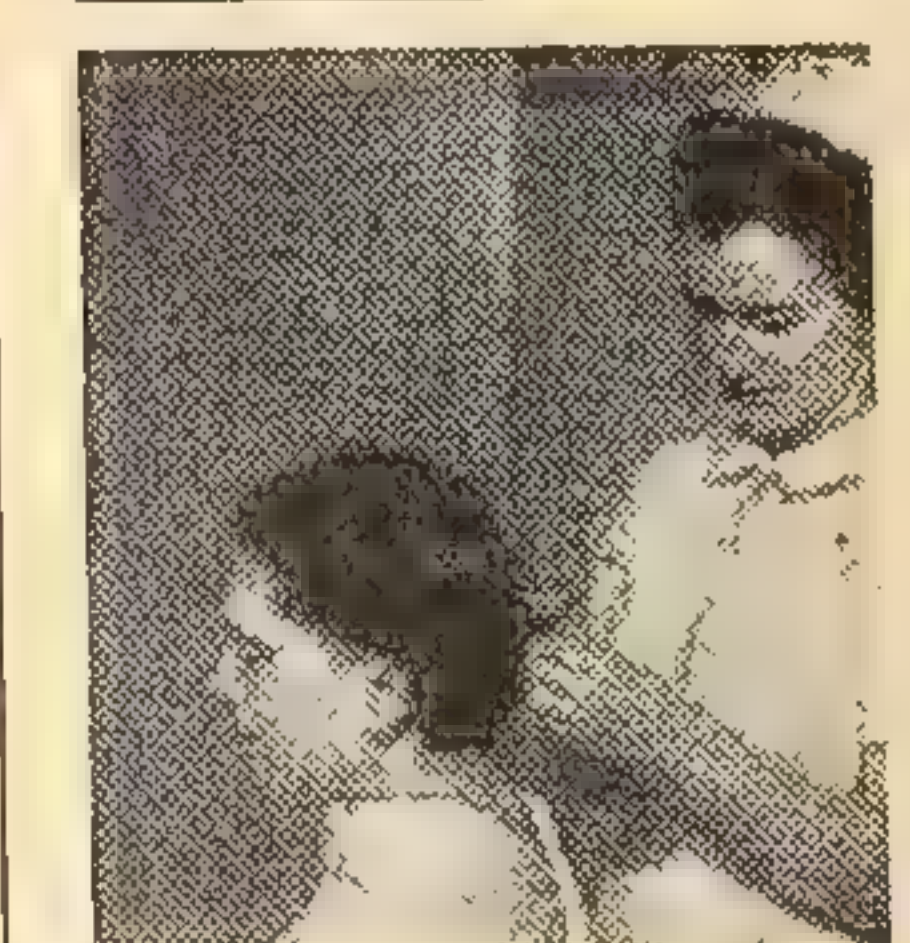
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in putting his "learning desire" absolutely first. He soon finds that there are only twenty-four hours a day—that he needs eight of them for sleep and that, besides his working hours, he needs a good many more to *think* about his work. That means he can't accept invitations any old time, even from his best friends; that some evenings he can't even encourage them if they phone and suggest dropping over. For anyone who loves people and cherishes friendship, this constitutes the hardest price of stardom. If you ever read of an actor or actress "going upstage," you can wager that what's really the matter is a necessity—time to think—that saddens the performer who isn't brilliant enough to do his work all off the cuff.

The necessity for relaxation that really rests one, and my growing feeling that *story* is so important, has brought me one vital new pleasure. Too busy living, I was never, until recently, much of a reader. Now I've learned the excitement of books. I'll never be a highbrow; I frankly read best sellers because I feel that what hundreds of thousands of others like will probably please me, too. It usually does! I experience a thrill when some friend offers to lend me a book because *he* liked it.

And—don't mistake me—I'm no hermit. I manage to make it, with pals, to the Legion fights almost every Friday night; I play tennis whenever I have a day off from the studio; and if I feel I've been thinking too darn much for my medium-watt brain, and am going stale, why I step out and see some bright lights.

What has made me more thoughtful than before is not any pious resolve, but the plain fact that I love acting with all my heart. I couldn't bear to think that I might muff the opportunity for growth that working at MGM afforded.

Maybe it's just luck, but I like to think that concentration on my job had something to do with the greatest break, by far, of my acting experience. That, of course, is the studio's casting me as the late, beloved composer, Jerome Kern, in the Technicolor picture, "Till The Clouds Roll By." Audiences will get a shock, because the opening scene shows Kern in his latter days. Near-juvenile Robert will be gone—I hope. The picture cuts back, though. It's one of those rôles that both frighten an actor and make him happy. "Character" makeup, for different ages, with all the difficulty that implies, presents a real test. This rôle will mean more than just a career opportunity. After the script was written and production almost ready to start, the world lost—after brief illness—the universally loved composer of "Who," "Why Was I Born?", "Just The Way You Look Tonight," "Old Man River" and scores of other enduring ballads. That makes my responsibility heavier, and I studied and acted the rôle with humility.

Through all the times when, tired and worried over being "typed," I wondered if the prices of stardom were worth while, what sustained me was the factor I've mentioned several times—my intense love for acting. Let's couple that with what I mentioned at the begin-

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ning of this article—the fact that few of us were "perfect" children. And let's tie up that for a moment with a problem bigger than any Hollywood problem—the growing concern of the nation over juvenile delinquency.

I wasn't a criminal child but I skirted the edges, getting into most sorts of mischief that a boy can get into *without* being a criminal. I was always running away from home, running away from school after school. Worst of all, any attempt at discipline, or even good advice, struck my pre-adolescent and adolescent mind as "persecution." What puts that slant into a boy's thinking I don't know—but I'm convinced it's one step only from becoming a punk.

During my high school period I was sent—in the hope that military training might be remedial—all the way from my home in Utah to the San Diego Army and Navy Academy at San Diego, Calif. I resented being sent there, resisted the school's fine discipline and ran away at the first opportunity. As I reached the edge of the campus Mrs. Virginia Atkinson, the school's dramatic teacher, sitting on her front porch, observed me and the bundle over my shoulder. Wisely, she called, "I hope you're not going anywhere that will prevent your returning by Friday. I have a part I want you to do in the next school play, and we start rehearsing then." The invitation surprised, flattered and intrigued me. Without any mutual explanations, I immediately returned to barracks.

There followed my first appearance before any audience. Awkward and stumbling as I must have been, I knew that this was what I wanted to learn, what I wanted to *do*. I didn't dream of stardom or of big money—I just wanted to act, the rest of my life. This finding of an outlet didn't transform me into an angel, but it gave me *direction*, and there wasn't a chance, from then on, of my becoming a rudderless person. Mrs. Atkinson encouraged and worked with me. I never, from then on, had time for "serious" mischief.

Why do I tell this? Because I hear so many generalities about the grave problem of juvenile delinquency. The most pat is, "It's really adult delinquency." That's just a wisecrack. Many parents who break their hearts trying to help and guide their children don't succeed. I agree with Judge Camille Kelley, of Memphis, Tenn., who handled 11,000 cases in juvenile court, with only eleven later reaching prison. She says: "There is no such thing as an intrinsically bad boy or girl. The problem in each case is to channel that restless energy into the line of effort that will interest that particular child." It isn't enough to lecture, to correct, to plead. If in your family or in a friend's family there is a so-called problem young person, set yourself to find, by trial and error perhaps, what that youngster really wants to do. Remember, he himself may not even suspect what it is. Remember, too, no boy or girl ever ran away from a loved occupation.

As for me—I am not happy because I am a star; I am happy because I am allowed to act.

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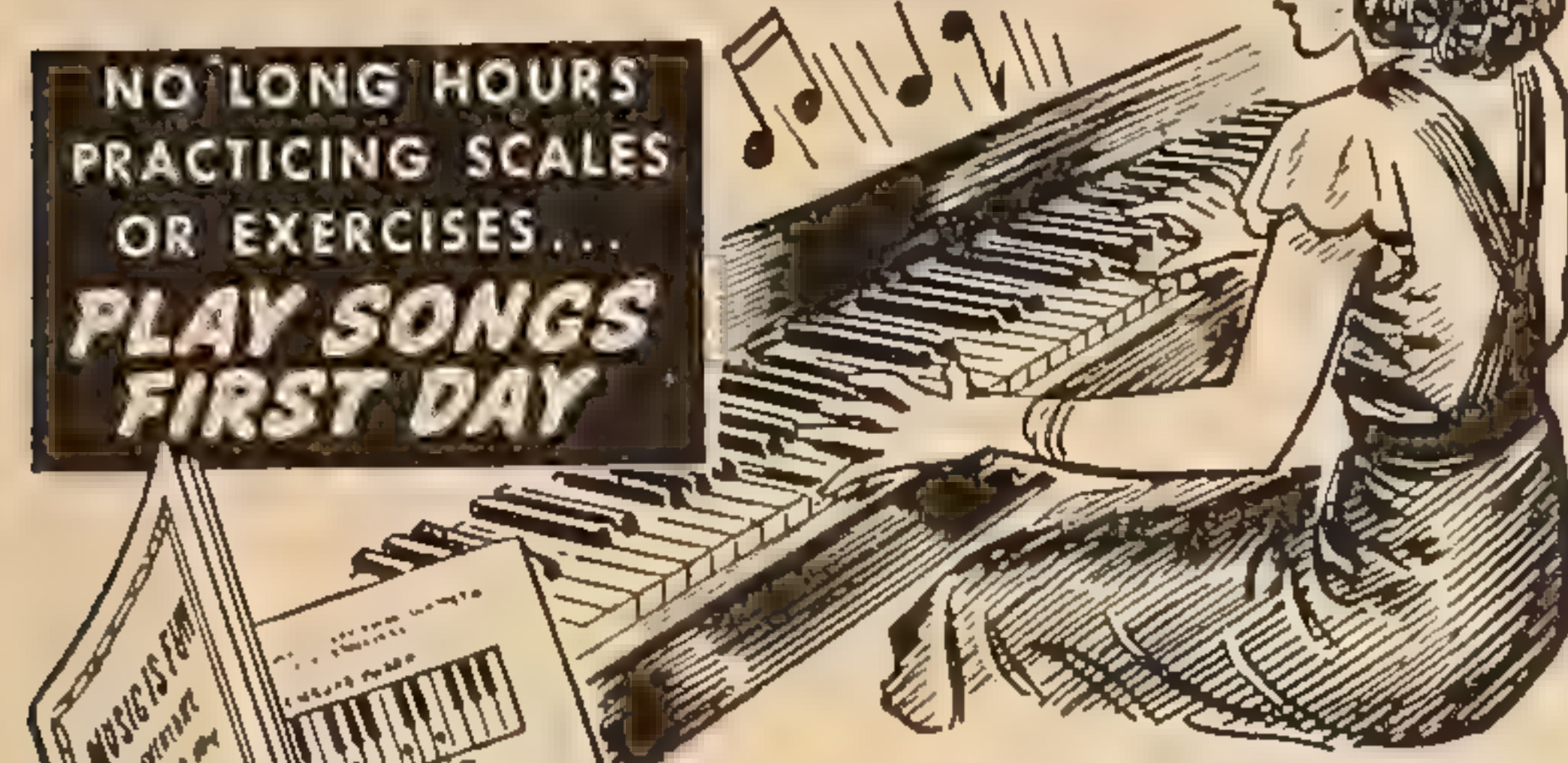
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Cornel Wilde: Chapter Two

Continued from page 33

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Too eager to wait, Cornel, Pat, little Wendy, and Punch, the poodle (named after "Punchinello" because he is such a clown), gathered up their few pieces of furniture and moved right in. Happy and exhausted from the excitement of their first day, the Wildes retired early.

"Home at last," Cornel whispered softly to Pat. "No more moving—no more worrying—just everything running smoothly, from now on." Pat, equally enthusiastic, but more of a realist, smiled knowingly to herself. It was dark in the room, so Cornel couldn't see her. Besides, he was already fast asleep.

Out of lazy, pink clouds of unreality, Cornel awakened with a start. His surroundings were still unfamiliar and new. At first, he couldn't get his bearings at all. Somewhere out there in the night he could hear rushing water. In robe and slippers, carrying a flashlight, Cornel set out in search.

"There's a high-pressure fire line that runs through our grounds," Cornel, who has lived and learned, says amusedly now. "Deer come down from the hills at night. On this particular night, a deer stepped on one of the faucets and broke it. This caused a break in the line on the most uninviting part of the property. I groped my way through brambles and bushes up to my waist. Sloshing through the mud, I had to wander over the entire five acres, trying to locate the place where the system turns off.

"Hours went by. Finally, around three in the morning I found the valve. It was just a few feet from the front door, and in full view! It took another hour to scrape off the mud, take a shower, and get back to sleep. In spite of that experience, I still like deer.

"Naturally, life was simplest when we lived in one room," Cornel said, reflectively. "But we wanted a baby to grow up with us. Then, too, I've always wanted Pat to have a career of her own. We loved working together on the stage. Pat is too beautiful and talented not to utilize these qualities. So we dreamed and planned and worked hard toward the day when it would all be possible.

"Life now presents other problems. Still, our present mode of living is as simple as we could have it. We have a wonderful couple, Claire and Harry Green, who run the place for us. We have a marvelous French governess for Wendy. At first we found it difficult to relax, we were under tension for so long. All I've done since 'A Song To Remember' is work, work, work! I went from 'A Thousand And One Nights' right into 'The Bandit Of Sherwood Forest,' then into 'Leave Her To Heaven,' with one day between. 'Centennial Summer' followed

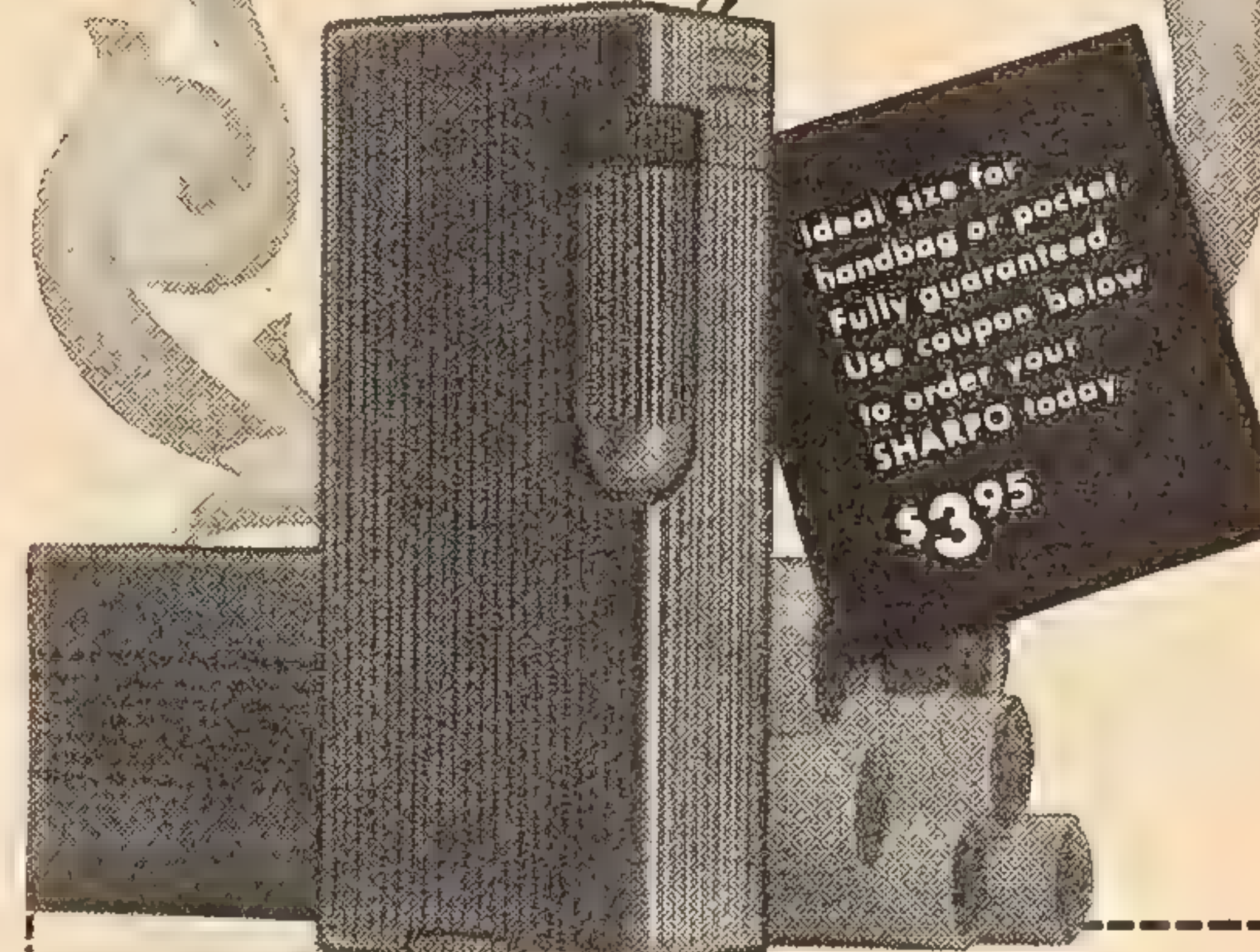


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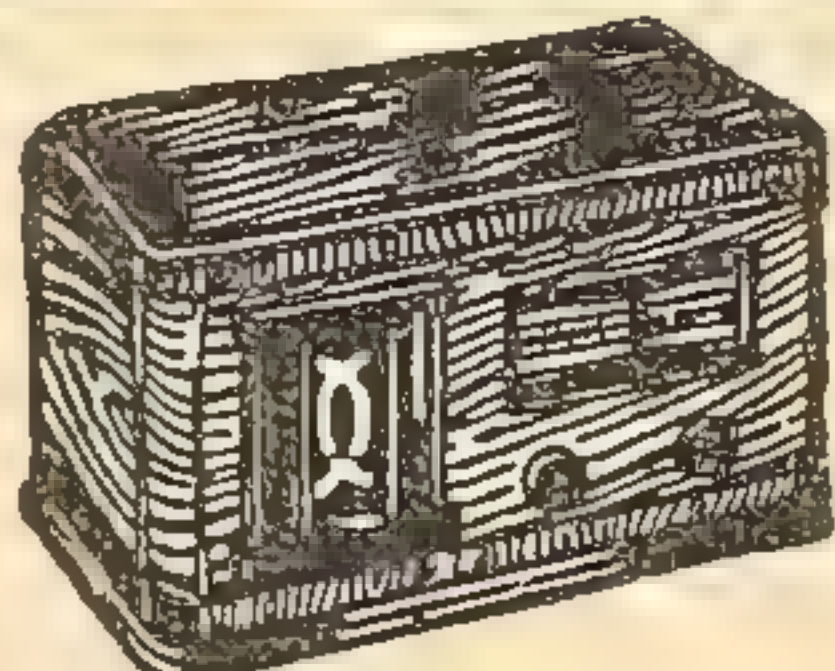
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immediately. And 'Forever Amber' next. But now, with career and home in order, and Pat signed up at Twentieth, we're going to relax and have fun!"

Cornel and Pat do little entertaining. They never go to parties when he's working. And he's usually working. Sunday is the day they look forward to most. They wander around the place, take long walks up the main road into the hills. Though they grew up in New York, and are strictly "city people," they love the humming birds, the squirrels, the hawks, the buzzards, and the dear little deer. Cornel likes to do physical things, like plowing, and chopping down trees. There was a forest of eucalyptus right outside their front window. It made the room so dark, it was necessary to burn a light in the daytime. In their sunroom, there was never any sun. At odd moments, Cornel has thinned out thirty-five trees in all.

Events leading up to Pat's new contract are typical of Hollywood. Invariably, when they've accepted some social engagement, either an agent or an executive asked why she wasn't in pictures. A few years before, such interest would have been the answer to their struggles. In those days, there weren't many invitations, and even fewer offers. Pat and Cornel remember. They are neither cynical nor bitter. To the contrary, they find it quite amusing.

"One day Pat went to the beauty parlor." Cornel's eyes gleam when he tells the story. "Mrs. Zanuck was there, too. She asked who Pat was, then she got in touch with Lou Shreiber, one of Twentieth Century's top executives. Lou called my agent, and they called Pat. She told them she still wasn't ready to try for a career in pictures because she wanted to be with Wendy until she was past the infant stage. One night we were at Ciro's. Lou Shreiber brought Mr. Zanuck over to the table. He asked Pat if she wouldn't come over and make a test. Pat said she would, soon.

"We went out to dinner one night while I was working in 'Leave Her To Heaven.' The next morning, my director, John Stahl, told me he had seen us, and that he thought Pat was very beautiful, and he wanted to test her! I explained that she had already agreed to do one in a couple of weeks. Mr. Stahl insisted that Pat shouldn't have the usual routine test. So he talked to Mr. Zanuck, who gave his permission. The test was done in record time, one hour, and only two takes. It was a dramatic scene from the Hal Wallis picture, 'You Came Along.'

"Four days later, Pat was signed to a terrific contract—at twice the money I started with at Twentieth! All the executives were raving about the test, and when I saw it, so did I. She looked gorgeous, and played the difficult scene beautifully. I think she has the same quality Vivien Leigh has."

Now that it's a professional household, on the phone Claire and Harry no longer say, "Mr. Wilde's residence." It's "the Wilde-Knight residence," and the double meaning usually creates great amusement.

Pat hasn't worked in three years, so she and Cornel act out scenes at home.



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Occasionally they call in the servants to get an audience reaction. Their most astute critic is their little daughter, Wendy, who is "clever and cute" (according to Pat), and "what a temperament" (according to Cornel). Wendy will be three on her next birthday. She looks more like Cornel, but one day she took him into her confidence. "I love you, Daddy," Wendy explained tactfully. "But Mama is so pretty. When I grow up, I want to have long blonde hair, and look just like her." It's Cornel's guess that if Wendy wants it, it will happen!

When Louella Parsons announced Pat's new contract, and her picture appeared in papers all over the country, fans were very enthusiastic. They wrote immediately, and asked Pat for her photograph. They asked Cornel and Pat for photographs taken together. They begged them to appear in a picture opposite each other. A young song writer even dedicated a song to her. Pat hopes to play the kind of rôles that are dramatic and gutsy. With her luscious beauty, the result should be exciting.

Although she has yet to appear on the screen, Pat's publicity has been tremendous. Naturally pleased, Cornel pretends to be annoyed, and kids her about it.

"Whenever one of my pictures plays in Boston, Pat gets all the space in the papers! Pat comes from a prominent Boston family. Her paternal great-grandfather was Louis Prang, the first and foremost American lithographer. Karl Heinzen, Pat's other great-grandfather, was an associate of Karl Shurz, famous for activities in Abolitionist Movement. Pat's maternal grandfather was George Frothingham Clark, Park Commissioner of Boston. With a set-up like that," says Cornel, "what chance have I got, especially in Boston!"

All his life, Cornel has been interested in writing, as well as acting. Several short stories have been published, but all his spare time during the last two years has been devoted to a play. One act is completely finished. The money has already been promised by an anxious backer, who keeps calling to see when the play will be ready. When the last two acts are completed, Cornel seriously hopes the studio will allow him and Pat to appear in it together.

Originally, Cornel and Pat met in New York when both were unknown and trying to make a name for themselves. Their romance started then. Pat wasn't seventeen yet, and Cornel was barely twenty-one. They appeared together in "Moon Over Mulberry Street" (opposite each other); in Tallulah Bankhead's "Antony and Cleopatra"; in "Romeo and Juliet," with Vivien Leigh and Laurence Olivier; in "Here Come The Clowns," and in many other productions separately. Then, any job and any part was a blessing.

Now, ten years later, to return and co-star on Broadway would make it a pretty exciting ending—for what is actually the beginning. Watch for the curtain to rise on Patricia Knight and Cornel Wilde. Yes, Pat will get first billing, because, as far as Cornel is concerned, that's the way he's always wanted it.

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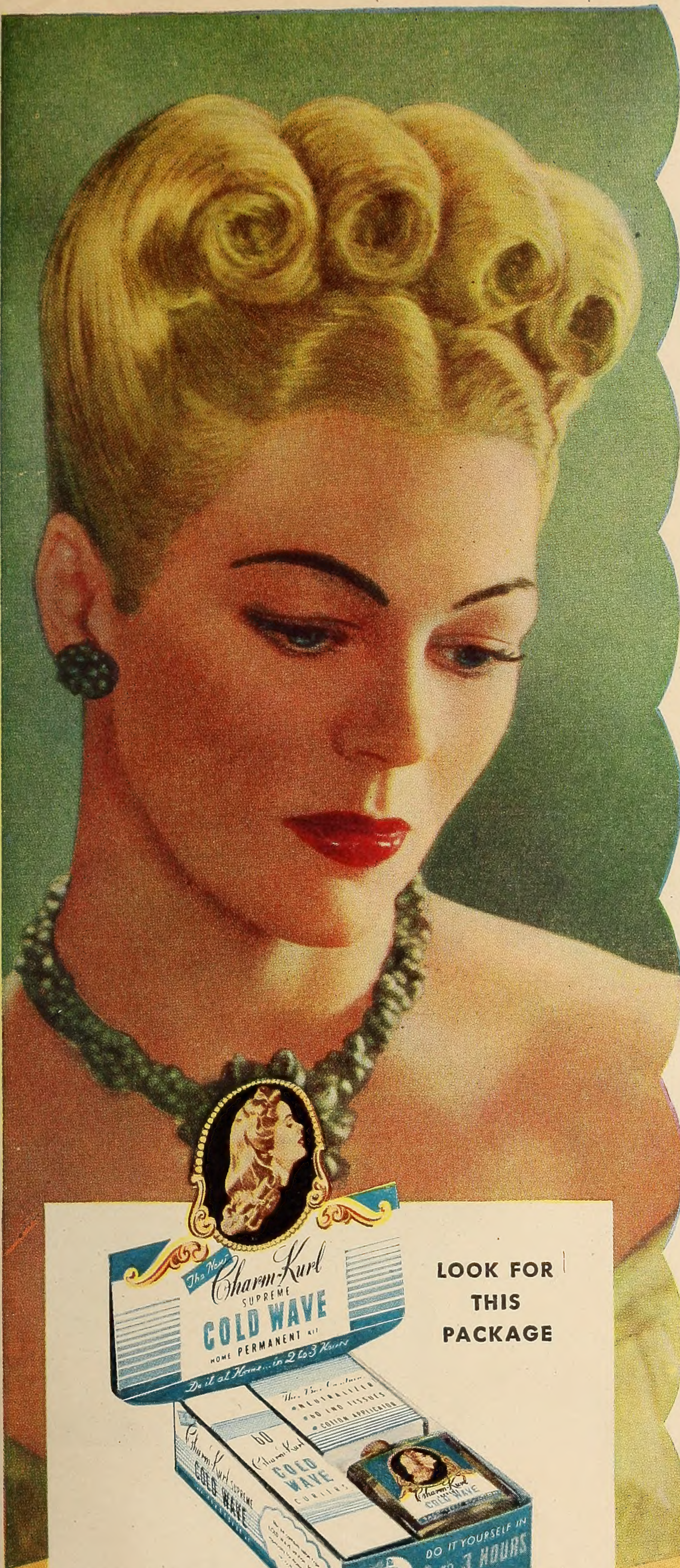
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